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Penal Code of California, 1915, Section 623.

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HOUSE & GARDEN

A Condé Nast Publication



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Ideal for your vacation. Golf, boating, tennis. For detailed information write: Berkshire Hills Innkeepers Association, Dalton, Mass.

CRAWFORD NOTCH

High up in the White Mountains, on the morning of July 23, tennis players of both sexes will begin competition in the twenty-ninth annual open tournament for the New Hampshire State and White Mountains Championship. The Tournament, which is under the auspices of the United States Lawn Tennis Association, will be played on the courts of the Crawford Notch Tennis Club, adjacent to the Crawford House. The beauty of a natural background of virgin forests has been given a finishing touch by the planting of nearly 2000 plants and shrubs on the immediate grounds of the Tennis Club and Crawford House.

Last year's winner of the men's singles was Mr. Walter Merrill Hall, former "first ten" player and now President of the United States Lawn Tennis Association. Names such as Mr. Hall's and other prominent players emphasize the fact that the tournament at Crawford Notch is not merely a social event for White Mountain visitors but a tournament of considerable importance on the tennis calendar.

ORIENT POINT

We recently came across the historical background of Orient Point, which is at the extreme end of the north shore of Long Island. The Orient Point Inn, at the water's edge, dates back to 1682 when shipbuilding was the major industry of the country. At that time the finest residence was owned by the leading shipbuilder who naturally held the commanding position among the settlers. In 1785 this residence was taken over as an Inn and enlarged to its present size from the wood of an abandoned British fort nearby that had been used in local operations during the Revolutionary War.

In those early days there was constant water traffic between Orient Point and New England. Honeymooners particularly would cross the Sound to spend a few days at Orient Point Inn. It became the favorite resort of many prominent people. James Fenimore Cooper, for example, wrote his book "Sea Lions" while visiting at the Inn and Walt Whitman sought the restful atmosphere of the Inn while working on his "Leaves of Grass".

The cargo schooners and sailing vessels which dotted the water-front in a former day have been replaced by chugging motor boats and trim yachts. In spite of the change, there still clings to the region an atmosphere of quaintness which adds a peculiar attraction to this part of Long Island.

BAR HARBOR

The Garden Clubs of America will hold their annual meeting July 11 and 12 on Mount Desert Island, Maine, with headquarters in Bar Harbor at the Malvern Hotel. An attendance of approximately 600 is expected and an elaborate program has been arranged featuring an inspection of the gardens of prominent cottage owners at Bar Harbor, Seal Harbor and Northeast Harbor, including the scenic drive to the summit of Cadillac Mountain in Acadia National Park.

Maritime Tennis Week, commencing July 30, will be considerably enlivened by the arrival of three American cruisers and two British cruisers. Their officers will be lavishly entertained at a round of social functions in their honor.

CHILDREN'S RODEO

Yes sir! That's what it is and though it won't have all the events of an adult rodeo (entries are limited to children of fourteen years and under), there will be plenty of action and not a few thrills—spills. The program consists almost entirely of riding events—some of them are bending races (around posts), pie races, burro and pony races, relay races, and so on. The children will go "Western" for the day, appearing in real cowboy outfits. Chaps or a ten-gallon hat will be presented to the winner of this most extraordinary rodeo.

We really should mention that all this will take place July 15 on the grounds of The Ahwahnee Hotel, Yosemite National Park, California.

JUST TO KEEP POSTED

FLOWER SHOWS: Newport Casino, Newport, Rhode Island, July 4 to 8 inclusive. Lenox Flower Show, Lenox, Massachusetts, July 11.

HORSE SHOW: Williamstown Horse Show, Williamstown, Massachusetts, July 12.

TENNIS: Annual Sea Bright grass court invitation tournament, Sea Bright, New Jersey, July 23 to 29.

MASSACHUSETTS (Cont.)

The Berkshires—Great Barrington

The Oakwood. A small, modern inn of rare charm in the beautiful Berkshires. Quiet—restful—lovely gardens. Excellent food. All sports. Booklet.

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MASSACHUSETTS (Cont.)

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Hotels Lenox and Brunswick. Two friendly-famous Back Bay hotels, located on either side of beautiful Copley Square. Rates from $2.50 to $5.00.

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Hotel Puritan. Distinctive, residential, homelike atmosphere. Restaurant on roof. On beautiful Commonwealth Ave.; easily accessible. Rates $3.50 up.

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The Belmont. Famous seashore hotel overlooking private Bathing Beach. Water temperature 72°. Symphony and dance orchestras. All sports.

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Hotel Rock-Mere. Overlooking Marblehead Harbor . . . yachting center. Every recreational feature . . . excellent cuisine. June-Sept. "Booklet A". R. Brackett.

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Swampscott



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White Mountains—Dixville Notch

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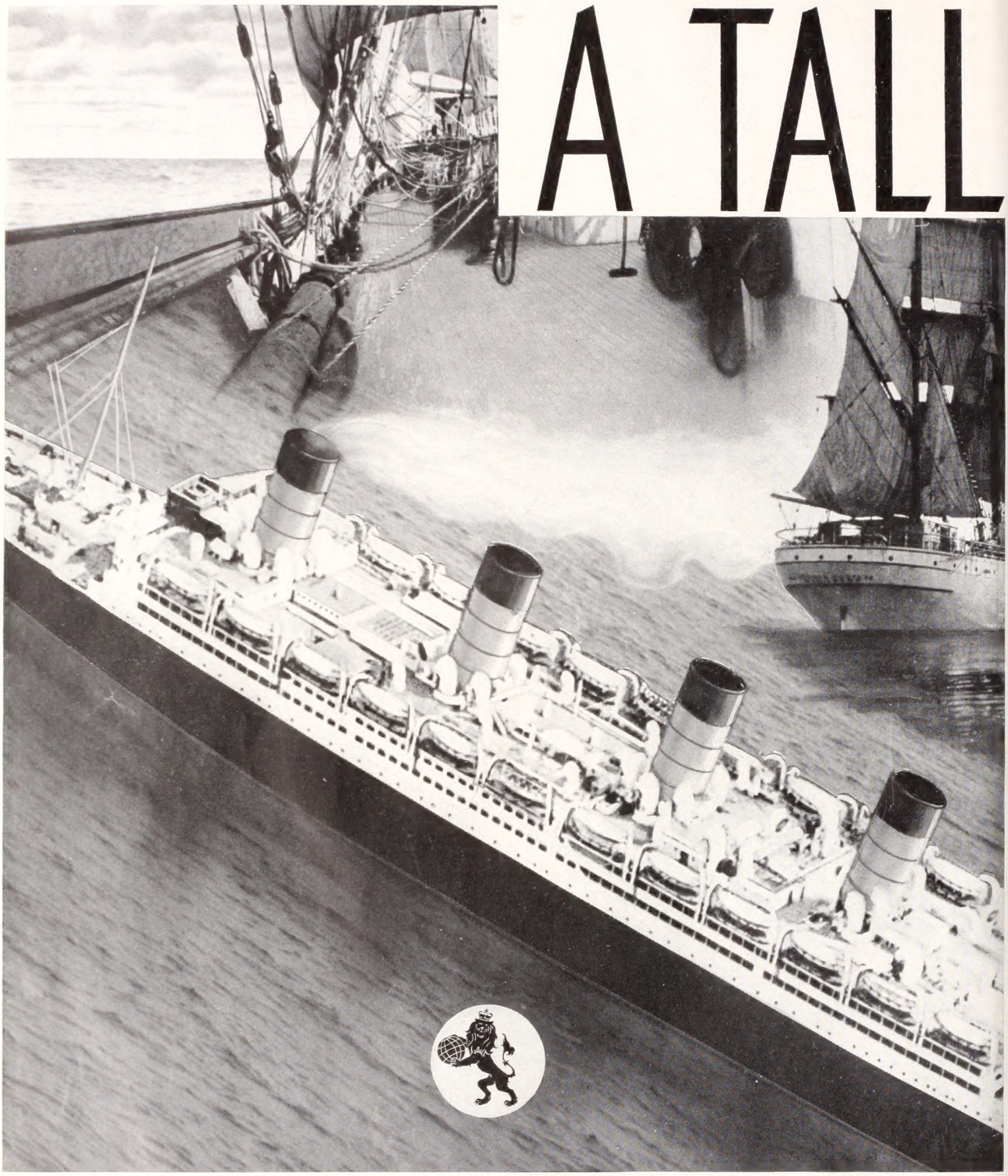
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Written by Alan Villiers



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Alan Villiers

Sailing-ship writer and part-owner of the barque "Parma" of "Grain Race" fame.

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Your dog should be properly educated



A SCHOLAR ready to go through his paces at a regular dog school, with some of the large pieces of training equipment in the background. Courtesy of Ben H. Wilson, of Wilsona Kennels

IN the belief that many House & Garden readers are interested in the subject, we have gathered the opinions of four outstanding men in the field of dog training—men who have devoted their lives to the study and practice of humane methods of showing a dog how to give the best that is in him. Read what they have to say and then—well, think it over, anyway.

BEN H. WILSON: "My views on training as stated in the following apply particularly to the German Shepherd, for it is with this dog that I have had the most experience, but in general they apply to dogs of any breed. I feel that the value of training cannot be overestimated.

"In training, two distinct requisites are necessary to success. First, the dog must have been bred from matured, well-nourished and developed stock. Secondly, the trainer must be blessed with an endless amount of patience and complete control of his nerves. No one who has not a deep feeling for the dog should attempt to teach Shepherds. Neither should a novice, with just a maudlin affection for dogs, try to train the noble animal. Training Shepherds is a question of background and a full understanding of the temperament and psychology of the breed.

The first step in training is to get the confidence and love of the dog. There are some things in life which can be done in an impersonal manner, but the training of Shepherds calls forth the true character of a man



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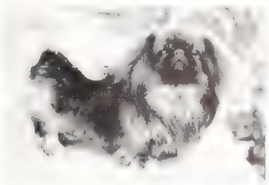
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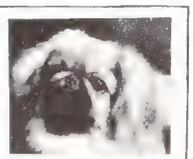
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Your dog should be properly educated



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"At my kennels, for instance, I have a system of training Shepherds which is so gradual that the dog hardly realizes that he is being trained. There is nothing sudden to emphasize the natural shyness of any dog. In the case of dogs sent here to be trained, he has a special medical examination by a veterinary before being allowed to mingle with the other dogs. This is purely to avoid the possibility of spreading contagious diseases. Following the medical examination the dog is fed, and if undernourished is kept on a special diet until in robust health.

"The actual training of a Shepherd may be started by a mere walk with the trainer. It is essential that the pupil become well acquainted with his tutor and it is the trainer's business to earn the respect and confidence of the dog. Every slight command of the trainer which is responded to correctly by the Shepherd on their first day's acquaintanceship is rewarded. Kind words and a bit of petting go much further in training than reprimands.

"Having gained the confidence of his pupil, the trainer should start on the rudiments of the Shepherd's education. The dog must be taught to lead and to come back when called; to sit down; to heel, with and without leash; to lie down and to stay in one place until called, even if the call does not come for thirty minutes. Most dogs will learn these things in a comparatively short time if the trainer is patient and very clear in his commands. It is also a great help if the tutor is a master of the art of pantomime.

"Every Shepherd has qualities that only training will bring out. The train-

(continued on page 55)



MUCK AND LILY, being well trained children, sit quietly when so instructed. Photograph shown by the courtesy of William Schrier

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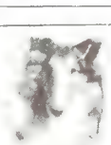
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Your dog should be properly educated

(CONTINUED FROM PAGE 7)

ed Shepherd is a complete personality and an invaluable companion to man."

LUDWIG GESSNER: "I look upon my work as a profession and have made it my life's study. I feel that if one is sufficiently interested to own a well-bred dog, then the dog is entitled to an education that will enable either him or her to bring to the owner the greatest measure of happiness and pleasure through their association. It is my belief that there is usually fine character in every well-bred dog that can be interestingly developed with the right kind of training. Obedience and companionship are what are most desired by the average owner. These splendid traits are best developed by winning the dog's confidence and love through kind treatment and extreme patience.

"Many owners desire that their dogs be trained also for protection to children and household. A dog properly trained for such duty need never be a mean dog or one who will attack except on command of his master, or if his master is absent, when he sees his master's loved ones or property in danger.

"There is another course in training known as trick work such as jumping through hoops, playing dead, sitting up and many other interesting novelties.

"An owner who has never experienced the companionship of a well-trained dog never realizes what he is missing. It is a real joy and pleasure to own a dog that has been taught to mind you, protect you and your household and guard your household and property from unwelcome visitors."

WILLIAM SCHAFER: "The average dog-owner knows very little about dog-training. He has a pet of which he thinks the world—and is it any wonder that the lucky dog is boss over the house, the car, the yard and all else in his master's domain? A wonderful companion and a constant source of joy he is to the whole family—but isn't he also sometimes something of a nuisance? He pulls you down the street at the other end of a leash; he is deaf to your calls when you want him to come; he picks up and eats queer things he finds in spite of your warnings about poisoned food thrown around by malicious neighbors; he shows off beautifully before friends by ignoring every command you give him; he thinks a passing auto is good to eat and chases every one he can get to; he leaps up on you with his muddy paws, trying to show you how happy he is, sometimes even leaping up on your friends with the same idea and soiling them out of a year's growth. All these things are common in untrained dogs, due to their masters' ignorance of proper training methods.

"Instead of the affectionate ruffian described above, the trained dog is a faithful servant and a true gentleman. He follows at your heel as you walk down the street; he comes to you immediately on command; he refuses to eat



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things off the ground and even retrieves red meat from the hands of any except those he knows and trusts; he politely ignores strange dogs after maybe an investigatory sniff or two; he has the right idea about passing autos and wouldn't chase one on a bet; he greets you with wagging tail and happy eyes but without the paw-marks on the shirt front. He is a gentleman, and he acts it.

"All dogs are eager to please and through training it is possible to indicate to the dog just how he can please his master. A well-trained dog works willingly and gladly. Through training, a dog learns how to learn. Future training in the home by his master is thus made easy."

JOSEF WEBER: "It seems to me that if a dog owner would look upon training for his dog as he does schooling for his child he would realize its importance and value. Just as discipline develops the personality of a child, so does it apply to a dog.

"I divide my training activities into four courses for general obedience, protection, scouting and detective work and for companionship. This latter course is probably of most interest to the owner of just one or two pets. Over a period of about four months I train the dog to heel on and off the leash, to heel with a muzzle on, to sit on command, to lie down and stay until called, to come when called, stop when signalled and come again to carry any light object, to retrieve over a three and one-half foot hedge, to refuse food from strangers, to be fearless of blows and shots and to trail his guide's own trail.

"This course in companionship can be completed only by companionship of dog and master. A master should spend a lot of time with his dog, and above all talk to him. A dog may not understand every word said to him, but he gets to know tones of voice and what they mean. The more time a man spends with his dog and the more attention he gives him, the more loyal and obedient dog he will have.

"From my former experience as a trainer for the Berlin Police in Germany and from my present experience in doing training for the New York Association for the Blind and for the New Jersey State Police, I am convinced that training can be done only by kindness and that training does not change a dog's disposition except to make him steadier and more dependable. Once a dog has had school training he will be easier to train further at home, for he has learned the fundamentals of obedience."

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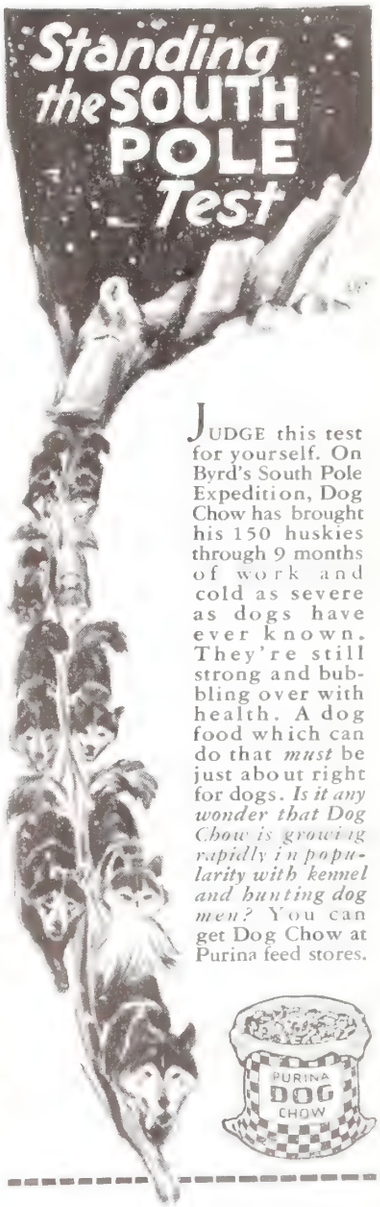
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TRIAL by fire for coffee and steaks and such is the business of that "medieval instrument of torture" above. This is the super-superior accessory to swank picnics—a portable, collapsible stove that occupies only 24 by 14 inches of storage space in the rumble seat and measures 16 by 9 by 14 inches when set up—big enough to cook a steak and boil a pot of coffee at the same time. There'll be fewer cooks doing [illegible] on picnics in the future—clouding up the landscape and scaring Mother Nature out of her senses—and fewer [illegible] will meet an untimely end [illegible] open fires. This stove uses either charcoal or wood fuel. $3. Mazil Mfg. Co., 1370 Ontario Street, Cleveland, Ohio







ANOTHER item for your picnic kit or the garden at home should be the hammock above for moments of relaxation. The fad for things Mexican brings us this native bed of that tropical country. Made of strong cactus fibre cords it flaunts such bright colors as chartreuse, purple, vermillion and green. Lacking the poles found at either end of similar contrivances with which we are familiar, the idea is to stretch it very taut from end to end for stability, and then practise feeling like a cocoon. $4. The Old Mexico Shop, Santa Fe, New Mexico



KEEPING up with their elders, our offspring now have their own metal, terrace furniture designed especially for them and cut to their size. Against a white background the decoration on these pieces is bright red, blue and yellow—fat chickens perching atop the back of each chair and a bright blue, waterproof cushion on each seat. Other colors to order, the table painted to match. Chair seats, 15 inches from floor, table, 20 inches high. Chair with cushion, $10. Table, $11.50. Childhood, Inc., 32 E. 65 St., New York



A host of Teddy bears in pyjamas frolic on the miniature quilt shown in the upper right hand corner to keep small sleepers company in Dreamland. In rose or blue chintz the size is 56 by 41 inches. Price, $4.50. Also for the nursery is the muslin spread and pillow case ensemble in the same illustration—decorated with gay tufted [illegible] Rose and blue bows on cream-colored muslin, or muslin and tufting in colors to order. Sunfast. Washable. 48 by 68 inches. $5.50. Maison de Linge, 844 Madison Ave., New York



EVEN if you're not superstitious you must admit that a horseshoe is lucky when it's the back of a good-looking chair like that above. And whether or not you keep stables or even know any horse well enough to call him by his first name, it's a sporting idea for the [illegible] and especially appropriate for a bachelor's country quarters. $19.50. There's a table with small horseshoes about the top—30 inches in diameter. $31.75. Iron painted white or any color. [illegible] Gibbons, Inc., 17 E. 57 St., New York



JUVENILE connoisseurs will find the pictures above to their taste. These are original Viennese blockprints made by the dry-brush stencil process. Illustrated are, Mary and her lamb, a comedy group of two children and friend cat, and a still-life of flowers that would be grand, too, in a provincial kitchen—all in bright, saucy colors. A variety of subjects available. Framed in ivory or natural wood, under glass, $1.50. Unframed, 50c. Brownie's Blockprints, Inc., 235 Fourth Avenue, New York

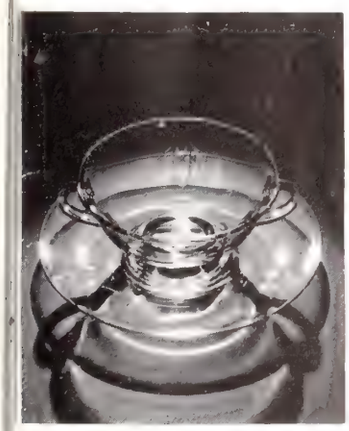


WE STEP out-of-doors again for a moment to observe some of the most pleasantly colorful of the season's furniture [illegible] blue combined with chartreuse [illegible] The table legs and the chair are steel tubing, the chair so constructed as to [illegible] when one is seated. Back and seat are of a nice, [illegible] erproof material and the table is metal. The table is bridge [illegible] and two matching, narrower sections are designed to be added at either end to make a good-sized dining table. With [illegible] this capacity these smaller parts may be used separately as end tables. Each chair, $11.75. Large table, $20. Sections, $15 each. Baphe, Inc., [illegible] Street, New York

WHILE taking your favorite tidbits iling, the nautical book-ends below ll add an effectively breezy note to sea lakeside cottage. After summer dem- vning male members of the family can aw lots for them. Of a substantially aw metal—the hulls in a simulated onze finish—the sails silver. $2.50 e pair. Abercrombie & Fitch, 45th reet and Madison Avenue, New York



IE-HARD soup sippers that even the ot weather doesn't discourage will find at a crystal service makes the temper- ure seem a little bit less overwhelm- g. Such a cream-soup and matching ucer, monogrammed, are illustrated low—$14.50 for a dozen sets with ree-letter monogram. Monoglass Ware ompany, 225 E. 60 St., New York

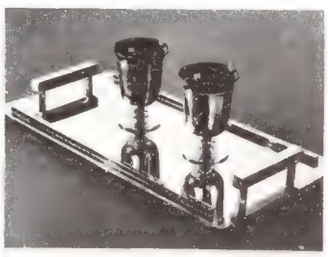


PAYS may come and trays may go but one with more distinction than that lustrated below. Made of leather—in creamy old-white color—it's hand- ooled in gold. A natural for a very pecial wedding gift. 17½ inch size, 14; 19½ inches, $15; 21½ inches, 16. English import. House of Wedding Presents, 21 East 55 Street, New York





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A PRETTY neat job in cocktail trays is the subject of the picture above. Not too large—but big enough—and grand to carry with those handy handles to give you a good grip. Low bumpers bound it north and south to keep the glasses from getting away. And about the glasses—these, too, rate a headline by virtue of the thin layer of cork on the stands on to prevent sliding or sticking. Tray and glasses are chromium—the latter with cobalt blue glass inside so no metal can touch your drink. Tray and six glasses, $10. Wm. Langbein & Bros., 48 Duane Street, New York



THE candlesticks above are suggested for the summer home. So are they not so ingressive—but their appearance entitles them to better things. Their gleaming crystal wants a background of polished old mahogany—of mellow china and silver. The decorations appealingly simple and they'll be worthy substitutes for precious heirlooms that must be protected from the hazards of daily dusting by a heavy-handed maid. Priced at $5 a pair. From Madeline Mapelsden, 825 Lexington Avenue, New York

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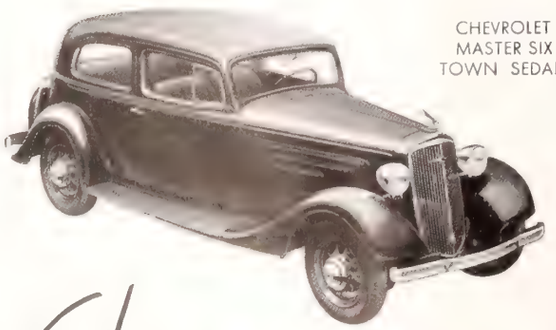
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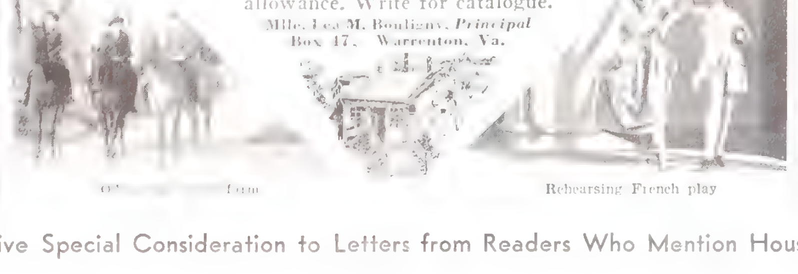
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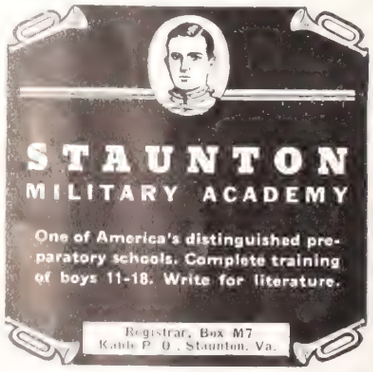
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MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT



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■ [illegible] in general we present a well-illustrated, four-page article on period furniture giving full details about how to tell a Louis Quatorze piece from a Queen Anne and *vice versa*, with bits of information thrown in about Jacobean, Victorian and all the standard [illegible]



■ [illegible] people who just like to [illegible] in general we present a well-illustrated, four-page article on period furniture giving full details about how to tell a Louis Quatorze piece from a Queen Anne and *vice versa*, with bits of information thrown in about Jacobean, Victorian and all the standard [illegible]



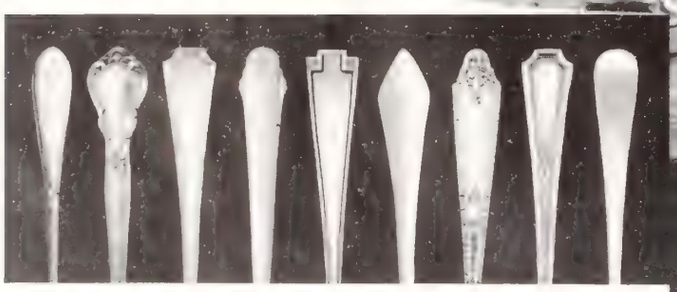
■ Old time Roses are coming to the front again, as Ethelyn E. Keays knows so well. For years Mrs. Keays has made a hobby of collecting them from hither and yon, gathering into her own garden [illegible] survivor of early days which otherwise would have passed to the Great Beyond. An absorbing pastime, this, and boundless in its possibilities for pleasure, though very different from hedges, little bulbs and western alpines. You'll learn about these too in the [illegible]

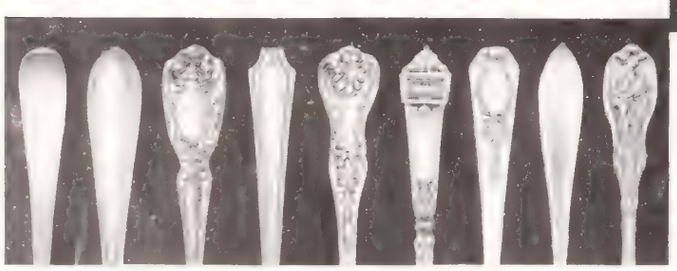


■ The natty gentleman above is not performing [illegible] merely caught in the act of hanging his hat on a nautical hat-rack, made after a [illegible] Bright ideas [illegible] you're always on the *qui vive* for fresh, smart ideas in decoration and [illegible] be sure to look [illegible] pair of pages when you receive our next

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THE BULLETIN BOARD

This month's cover. Maybe you wonder why that model of a modern house is placed on a traditional table in a room furnished with English period furniture. Why didn't we make the surroundings also modern?

Well this month's cover is an attempt to picture that state of mind where an intending home-builder is about to ring out the old and ring in the new. Shall the next house he builds be modern? At the moment he is casting a sympathetic eye on the contemporary mood. Quite a number of intending home-builders will be facing that problem in the next few years.

Meantime, we credit R. H. Macy for the model of a house designed by Harvey Wiley Corbett; W. & J. Sloane for the furniture, the rug and the lamp; French & Company for the pine paneling of the walls; Schumacher for the linen damask window curtains; and Yamanaka for the porcelain bowl.

Mr. Henslow's model. And while we are on the subject of models, we might observe that making models of buildings is as old as the Egyptians. There is a quaint little model of a temple, trees and all, among the Egyptian treasures of the Metropolitan Museum of Art. Then there was Mr. Henslow's model.

The Rev. John Stevens Henslow, Professor of Botany at Cambridge University in the 40's of the last century, left his professorial chair to become pastor of a small country parish. He found his flock to be composed mostly of ignorant farmers. By studying better farming and husbandry methods and teaching them to his parishioners, he managed to win their confidence. He also gave an annual horticultural show on the rectory lawn. To this farmers brought their biggest Turnips and their best Wheat and the children showed collections of wild flowers about which Mr. Henslow had instructed them.

One year—it was 1850—he wanted to show his people what the house and garden of a gentleman looked like, so he labored for months making a model. He made the house and laid out the grounds and even introduced figures. This was, undoubtedly, the first house and garden model to be displayed at a flower show. Today it's a pretty poor show that doesn't display a quantity of them.

Hot soup on hot days. As any gourmet knows, the foundation of a good meal is the soup. Hot or cold—preferably warm—it starts the digestive processes into a sympathetic mood to receive that which will follow after. In fact, even on the most humid days, when the natural temptation is to eat chilled foods, one dish should be a hot dish. Perhaps, eventually, we will discover that chilled foods are not the ideal provender and that the meal should begin warm and work up to the cold dishes. Soup and roast and vegetables warm, and salad and dessert cold is a better combination than successive courses of arctic food.

Bermuda beauties. No one can go to Bermuda without being impressed by the beauty of the flowers that spangle that fortunate isle. Perhaps the natives have wearied of answering the question: What is that? No longer need they be bothered. In *Bermuda's Oldest Inhabitants,* Louisa Huttlings Smith has described, and a competent artist has illustrated, the flowers, trees, vines and shrubs of the island. Here botanical accuracy is imbedded in charming descriptions. Those who are garden-minded and intend visiting Bermuda cannot afford to miss this attractive book. It will serve as a guide while there and a pleasant reminder to come again.

That June cover. So much comment has been caused by last month's cover picture that we are prompted to explain that the two flowers were Orchids—yes, Orchids—of the genus *Cypripedium,* to which also belong our several native species of Ladyslipper. They were furnished to us by the Thomas Young Nurseries, Orchidists, and photographed in their natural colors by Bruehl-Bourges. Thus, as the blooms eventually appeared on the cover of House & Garden, they represented the combined efforts of four groups of skilled specialists: growers, photographers, engravers and printers.

BALLADE OF RETURN

How strange it is that we forget
 All beauty does not really go
The sunlight on a minaret
 Returns with evening's afterglow.
 And always the faint heart should know
After the winter's wind and rain,
 After the ghostly pall of snow,
The birds and bees come back again.

The bitter seasons bring their fret,
 The world may rock with want and woe,
And war's red tumult may beget
 New agony, but even so
 White peace shall follow, honey flow,
And blossoms be where blood has lain.
 Thanks be to heaven, bright buds shall blow
The birds and bees come back again.

What though today our eyes are wet,
 Because our dreams have vanished? No,
They have not died—not yet, not yet,
 Nor shall their grave be dug below.
 Madness and panic overthrow
The kindled hopes in heart and brain,
 But now as in the long ago,
The birds and bees come back again.

L'Envoi

[illegible] and although
 [illegible] chaff and grain,
[illegible] Oh
 The birds and bees come back again!

[illegible]

G[illegible]

[illegible]

[illegible] boldened by this unerring presentation of historic [illegible] complex in respect to gardens and gardening. If you are suffering from this complex, take copious doses of [illegible].

Whereas the aforesaid volumes are tall and slim, may we lift up a modest voice to announce that the writer of this page, who also has been editor of this august journal for the past twenty years, has also produced another book. This one is fat and chunky. It is called *The Story of Gardening* and tells the [illegible] of gardening history from the time of primitive man to the present or, as the sub-title reads, "From the Hanging Gardens of Babylon to the Hanging Gardens of New York." Its 470 pages read easily and its pictures are many and unusual.

Crusades. A few months ago this Bulletin Board held forth on the phrase "stream line." We are agin it. From the number of letters received, it appears a lot of other people also are agin it. When a storm arose over "stream line" pencil sharpeners, we felt the cause was almost won; when an advertisement for "stream line" coffins appeared, then we knew that that phrase had come to its uttermost end.

Our next crusade will be against the phrase "smart living." We have houses designed for smart living and rooms decorated for smart living and some people even claim that gardens can be made for smart living. The trouble with all this talk is that too much accent is put on the "smart" and too little on the "living."

To the Chevalier Bodin. This month's wreath will be laid to the pleasant memory of the Chevalier Soulange Bodin. An officer of the French Army, after the peace of 1814 he gave up soldiering completely and devoted himself to gardening. At Fromont, near Paris, he settled down in a productive patch of ground and began hybridizing plants. Among the trees to attract his attention was the Magnolia. He made several crosses and in the spring of 1826 gazed hopefully on the buds of an especially promising plant. It flowered, and the beauty of its blossoms was different from the others. Thus came into being *Magnolia Soulangeana,* now grown commonly in gardens. The Chevalier was also the founder of the National Horticultural Society of France.

For those who travel. [illegible] to offer a service to those gardeners who intend to travel. House & Garden will be glad to suggest books on the flowers of the country or section you plan to visit. Reading them beforehand will whet your appetite and prepare you for enjoying what you hope to see. Name your country and House & Garden [illegible].



PAINTING BY DAVID HOCKNEY

Illusive brown for limited space

In small sitting room of Everett Gray [illegible], measuring only 12 x 18 feet, [illegible] brown walls contribute largely to the effect of spaciousness. Cream and violet Wedgwood and touches of gilt relieve sombre tones of walls and furniture

OPPOSITE. Having no outside light, dark wall paper was used in the middle room of an old house to eliminate the heavy shades which would have been apparent on light walls. Library of William E. Katzenbach and W. Phelps Warren



IF YOU'RE DECORATING A SMALL APARTMENT

By Diane Tate

and Marian Hall

Among the many changes in the last few years affecting people's lives is the change in sequence when moving from one apartment to another. In the good old days one started in a small apartment and progressed to a larger one. Now it would seem that most of us are moving from large apartments into smaller ones; therefore the question of achieving attractive results in less space grows more important. However, small rooms can be made every bit as charming and distinguished as large ones, with a little careful thought and planning in the beginning.

Before starting to decorate your apartment, remember that *you* are the one to live in it. There is another theory, we know, that living rooms and dining rooms—the rooms which your friends see the most—should be decorated for their pleasure and for the pleasure you will get from their surprise. We consider this a dangerous theory. You will be in your rooms ten times as often as any of your friends. So if you intend to really live in your house, decorate it for your own pleasure and comfort even if your friends do not find it striking or particularly up to date.

Amusing rooms, as we use the word now, are stunt rooms, rooms so full of style that you can't bear to stay in them, or portions of a cathedral brought into a New York apartment, or whatever may be thought entertaining at the moment. Even too much smartness is a doubtful quality in a room. The reason is, that smartness is largely a matter of fashion and when fashion changes, your room is shopworn, dated. So if you cannot throw away everything and redecorate every six months, you would do well to avoid extremes. In furniture, whether you buy Chippendale or modern, be sure that the pieces have something structurally right about them and that they fit your particular needs. Then you will be safe from the thing which is merely smart—you will have good style and, at the same time, pieces capable of giving permanent satisfaction.

One of the first considerations in selecting your new apartment is the question of wall spaces. Be sure that the living room doesn't have too many doors; that it has room for your desk near good light; that it has space for a sofa in the proper relation to the fireplace, if you are lucky enough to have a fireplace. In the dining room there should be sufficient space to center a sideboard, and enough room, when people are seated at the table, for the maid to pass easily around. The bedroom needs room for the bed where it will look well and not face the light. Consider where you want the side lights; see that ugly overhead fixtures are taken out, capped, and that you have plenty of base plugs for lamps. As sunny rooms are the pleasantest things in the world to live in, it goes without saying that the most important thing of all is to find an apartment with as much light as possible.

After you find this ideal apartment, start visualizing it as a whole. Plan where to put the furniture and then decide on the color scheme. Almost everyone has things from their old apartment, and these will frequently influence the choice of colors. If you have an Oriental rug that you want to use in the living room, take one of the colors from it for walls and another color for furniture covering. If there is design on the floor, it is better to have plain material or stripes on the furniture. If more design is needed in the room, have figured curtains that repeat the colors in the rug. Be sure when picking out chintz for curtains in the same room as an Oriental rug, that the scale of the chintz is good with the rug, as well as the color.



MATTIE EDWARDS HEWITT

FORMALITY treatment and many mirrors give space and distinction to these small rooms. Left. A mirrored foyer with crystal console by Colwell; drawing room corner showing tiled floor. Charles H. G. Thompson, decorator

THE small drawing room appears vastly larger due to mirrored panels. Cinnamon walls, pink ceiling, white tiled floor, black and green inlay. Furniture, in ivory satin and pink moire. The New York apartment of Mrs. Kelly Schofield

If you have always wanted a green living room, then look for curtains, furniture coverings and rugs for a green scheme. The same rule applies to yellow, blue, white or any other color. With no particular scheme in mind, study fabrics until you find one that pleases you and then pick out some color in the fabric for the walls. In some cases the background of the chintz determines the wall color; in others, it is taken from a color in the design. After you have found a chintz you like, select other materials to go with it. A room is monotonous with all the furniture covered in one material. If curtains and sofa are in chintz, then cover the chairs next to the sofa or in front of the curtains in a plain material. With plain curtains reverse the scheme.

We have suggested chintzes for the living room of a small apartment because we feel that with 18th Century English, French or Italian furniture, the livable styles so much in use today, it is always charming to use chintz as they do in England and France. The heavy Italian and early English furniture that one asssociates with damasks and velvets is too heavy in scale for most of our small apartments.

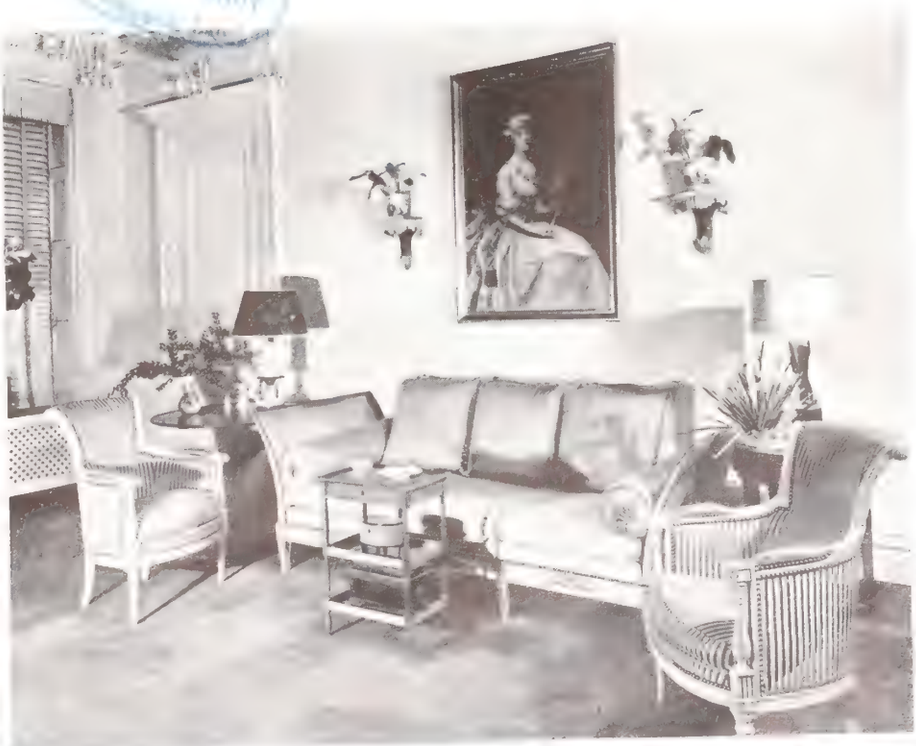
The modern style continues to be the most exciting phase of decoration. It is simple, direct and restful. But the best modern furniture is designed for the place it is going in and you can't really tell until it is delivered whether it is just right or not. When you are buying old furniture you can have the piece you like sent home to try, and if it doesn't look well in the place planned for it, you can return it and look for something else. You cannot return a piece of modern furniture that has been designed especially for you just because it turns out to be a disappointment.

The starting point in a room is the wall treatment. When considering what color to paint your rooms, don't forget how charming dark walls can be. With a dark background in your living room, then curtains, lamp shades and some of the furniture covering can be light for contrast. With brown walls, yellow curtains are effective; with dark blue walls, pink; with red, oyster white. We have a great feeling that connecting rooms should be complimentary to each other. For instance, with a living room painted one of these dark colors, with light curtains, the dining room should be a lighter shade of the same color or the light color of the curtains. Or, if you have a light greenish blue living room, for instance, it would be smart to use a wall paper in the dining room with greenish blue in the design, keeping the woodwork the same color in both rooms. There are many well-designed papers today and if you haven't many good pictures, we know of nothing that so quickly furnishes a room and makes it livable as wall paper.

There is nothing more beautiful than a white room but a white room must have sun. There is a theory that you make dark rooms more cheerful by (*Continued on page* 64)







WHITE walls in a small living room of an apartment in an old Murray Hill house, New York, formal furniture grouping and light coloring give a feeling of spaciousness. Ceiling and carpet green; green moire chairs by the black and white mantel. Right. Striped green and yellow silk on Directoire bergères is effective with plain gold silk sofa covering. Above. A tall mirror between windows flanked by Corinthian pilasters makes this small living room seem larger. Jack Bonar, owner and decorator

A dozen earmarks that characterize a really good roof · By Gerald K. Geerlings



1. First-class material and workmanship; some communities require fireproof materials; consider copper and lead, besides usual kinds. 2. When dormers interrupt a cornice the latter should project no more than necessary, to avoid problems in design. 3. Dormers above the cornice line should be inconspicuous, with close-cropped eaves. 4. Flashing where roof meets building should be well turned up, and of 16-oz. copper sheeting. 5. Valley flashing should be 16-oz. copper at least 18" wide. 6. Copper flashing at chimneys should be let into masonry joint of chimney and waterproofed with mastic. 7. Strainers in the gutters above the leaders prevent stoppage with leaves, etc. 8. Copper, lead or lead-coated copper leader heads can be decorative. 9. Copper or lead gutters, with bronze or copper nails. 10. Windows or louvers should be in reasonable relation to chimneys. 11. Chimneys that interrupt a gable cornice combine best with close-cropped eaves. 12. Eaves on a gable should project little



BECAUSE one can't lose sight of a roof, literally speaking, it deserves much more attention than it generally receives. Any unfortunate result perpetrated on the walls can usually be camouflaged by one means or another, such as treillage, vines or new surface treatment. But unless there are benign boughs of mighty trees ready to screen the shame of an ill-conceived roof, nothing can be done to hide it. From the all-important pocketbook angle too, the roof commands respect. The initial cost will vary according to the intelligence of the design, the simplicity of the intersecting planes, and the quality of workmanship.

Every dormer costs in the neighborhood of seventy-five or more dollars, consequently if the eaves be raised and dormers eliminated, there is a substantial saving. If the gable-end eaves are close-cropped, instead of projecting 18″ or thereabouts, there will be a saving of about $1 per lineal foot (besides a likely gain in improved appearance). If the best quality of materials be used, and first-class labor be employed, eventually there will be a saving on a long-pull investment, as compared with being penny-wise through using second-class substitutes. A single roof leak can do more damage than the original difference in cost between a first-class roof and a disappointment.

The drawing above is a composite collection of roof problems which are common to the average house. A Colonial type was selected because there are more of this species than any other in this country. Moreover, the same angle of roof pitch and intersection details apply in general to Italian and Spanish roofs as well. Except for the steeper angle of pitch, the same problems also occur in English and French examples.

Encircled in the drawing are a dozen salient elements which should be investigated before building a new house or reconditioning an old one. It is always the better part of valor to consult an architect, because his professional advice bears the same relation to improving a roof that calling in a doctor does to curing an ailment.

In considering the welfare of any house reflect that there are few salient qualities more important to any and every style than good mass, and that the latter is in no small measure dependent upon the roof being simple, straightforward, and given to following the dictates of common sense and utility. It is worth remembering that the main portion of a roof should have the dignity and repose befitting its importance, and it therefore usually gains by being uninterrupted in its stride. On the other hand the wings of a house can afford to be more interesting and informal by the introduction of dormers.

New hope for small houses



Taken by and large, the period that concluded in the Fall of '29 was not too kind to the small house. Fine small houses were built, of course, and not a few. But soaring costs, combined with the tendency toward standardization and mass production, were responsible for much that is to be regretted. Those were halcyon days for the speculative builder, adept at producing good looks without real substance. Then, too, people were not sure just what they required of a house. In the stay-at-home years since they have had time to find out.

Today there is general agreement that building construction, with its vast employment possibilities, is to come back in part at least through the medium of small houses. The government has included this in its New Deal. Bureaus made up of our best architects and men trained in finance and building have been set up to smooth the way. The details of an insurance system are being worked out whereby financial institutions that make building loans will have some form of government support. A huge modernization campaign is also in progress. Real service is given the small home owner, not just approbation and vague encouragement. Results are already being achieved.

Every effort is to be made that the new small houses may be real homes, to whose planning has been given as much consideration for modern equipment and convenience, good design and sturdy construction as was previously obtainable only for the most expensive class of dwellings. All the agencies that have anything to do with building are anxious to further the cause.

In the future, financial support for the types of buildings that are usually erected on speculation will be extremely difficult to obtain. Safeguards are to be applied at this point to the effect that all plans must meet with expert approval before loans will be allowed. This approval will come only to a house that is a good investment, and a good investment on the part of a financing institution is by the same token a good investment for the home-builder.

Architects all over the country are devoting their best efforts to the small house problem. Educational campaigns are telling the public what the architect does and how he can save money for his client. Newspapers and magazines are giving much space to building information and are familiarizing the public with good small-house plans.

Add to these facts the thought that the actual workmen, the important rank and file of the building army, who have passed through a period of [illegible] are ready today as never before to give their best [illegible]

have a bright picture for those who are dissatisfied with their present homes and wish to remodel or build anew, or those who are to embark on their first building venture.

In quite another way we believe there is to be a new era for the small house. It is probably the influence of modernism that has directed people back to the simplicity which is an inherent quality of good architecture. But, whatever the cause, there is a noticeable trend back to such practical styles as Regency and Georgian. Not long ago the picturesque, as represented by the provincial styles, seemed about to become dominant in small-house design. Even though there was real artistry behind many of these efforts, and not a yearning toward the awkward rococo of the 1900's, still small houses built to gain the most value for the amount invested are not readily amenable to naïve old-world effects.

Sincerity and simplicity are becoming graces for the small house. They wear well through the years, while tastes in decorative effects change almost with the season. Houses built in this country 200 years ago certainly had them, and are they not our most treasured today?

During the past few years most of us have learned much more about what makes real living than we ever knew before. Tastes in homes have vastly changed for the better. Instead of rushing away in search of entertainment we explore the possibilities of our homes and, not of lesser importance in this outdoor age, their grounds. As a matter of fact we are willing to have smaller homes than before, but we want more space about them. Space for a garden—space for games—space for outdoor eating—space simply to relax in and shake off that pent-up feeling that comes from close quarters. It is inexplicable why people move out of the city to get away from crowded conditions and then are content to be sandwiched on a small plot of ground. No house can be given a suitable setting if it has to rub shoulders with the houses at either side. In reality the appearance of the grounds is no less important than that of the house itself, and the generally improved appearance of our suburban properties and the growing interest in home gardens show that this is now being realized.

A small house and a large garden is far from being just an idle phrase. It is really a tested formula that makes for home happiness. Many who have lately gone from large, elaborate homes to small, but well-appointed ones would never willingly go back to the larger cares and responsibilities that a big house entails—but anyone who has gone from fair-sized grounds to a tiny plot will not be comfortable.

—J. F. Higgins



JOHN KABEL

Beauty of the weed in summer's meadow

UNWANTED and unwelcome though it is in lawn and garden, the Dandelion yet has its triumphs of high beauty. In all the [illegible] there is [illegible] glows in its small golden suns, no form more wholly lovely than the evanescent globes of its silvery white seed heads which rise above the leafage only to vanish at the wind's first touch and spread their cult across the countryside

Regency character lends itself to the modern—

an all-metal house in a traditional style







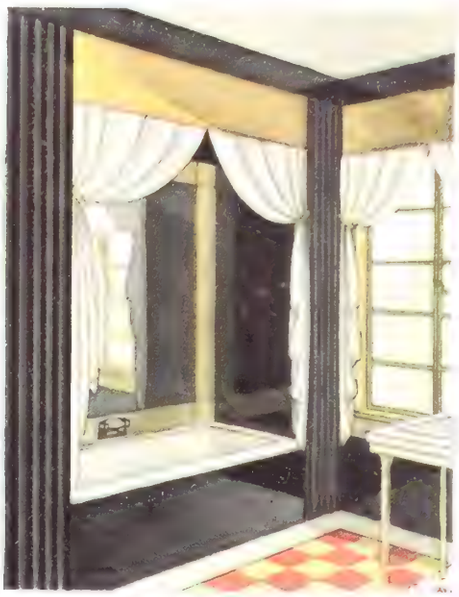


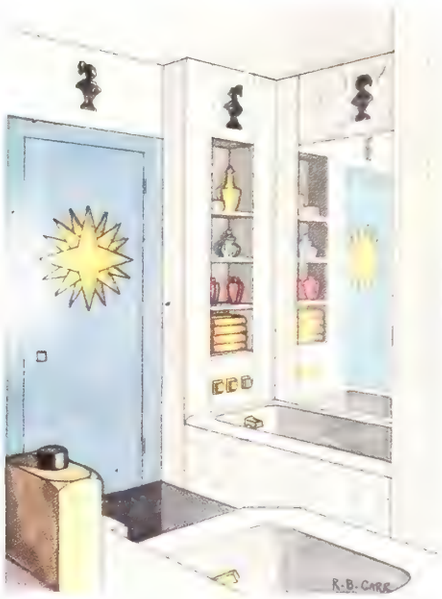
THE interior also combines the traditional with the modern. In the bedroom above we see modernism of a Chinese flavor—a currently popular mode. Light yellow and green with red, black and white [illegible] accent notes create a striking [illegible]

CORNICE, arched door flanked by bookcases, chairs and swagged curtains represent the old order in the living room, while the singularly effective fireplace treatment, heavy brass andirons, sofa and [illegible] uphold the modern

THE pagoda type of entrance way, typical of Regency architecture, is particularly well adapted to metal construction. In metal, the lightness of the supports can be interestingly emphasized, while sufficient structural strength is assured



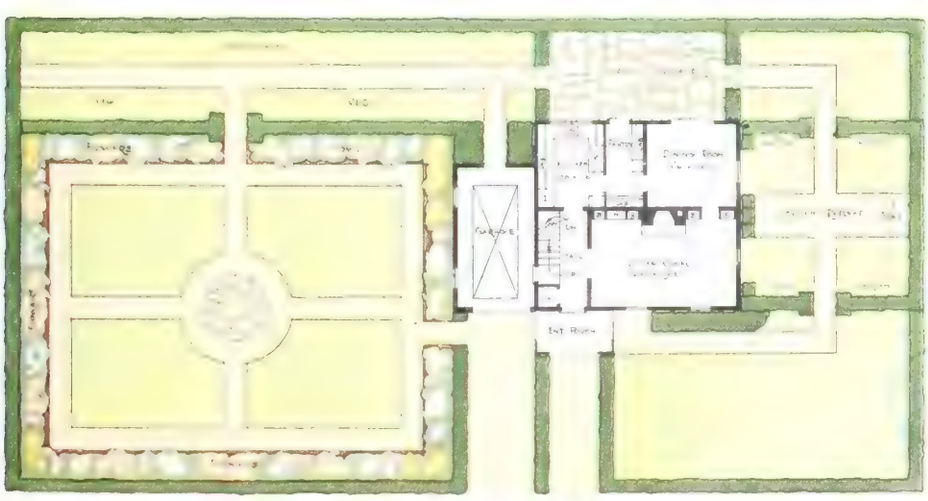




Its architect, Robert B. Carr, specifies that this house should be built of enameled metal shingles over steel braced structural walls. Windows are metal casements throughout. Interior walls are plaster-board, white-coated and painted in some rooms, papered in others

This is a small house of seven rooms with attached garage. The plan is logically worked out, with all rooms gaining two exposures. The living room looks to the front, the dining room to the rear. At the right are sketches of the herbs and the kitchen [illegible]







Constance Bennett plays decorator in her own beach house



DINING CORNER OF LIVING ROOM

CONSTANCE BENNETT, in private life the Marquise de la Falaise de la Coudraye, turns to interior decoration as a hobby. She not only planned the furnishings of her little beach house at Malibu, but actually did most of the work of decoration herself. These rooms are excellent examples of what can be done quite inexpensively, as in each case charming effects have been produced at minimum cost

ALL rooms are predominantly white, with bright color for accent. The living room, on this page, and card room, opposite, have walls of V-joint siding painted white, and a practical black, white and green linoleum floor. Cool white linen covers the big overstuffed chair; plain and hand-blocked green linen are used for other furniture and curtains. Lamp shades are of white oilcloth trimmed with green cords



CHARLES E. BULLOCK

A COOL GREEN AND WHITE SCHEME



MISS BENNETT'S RED AND WHITE BEDROOM



CARD ROOM OFF LIVING ROOM



GAY GINGHAM FOR GUESTS

ROSE red accents give character to the white bedroom above. Like the rest of this beach house, furnishings are summery, inexpensive, informal. White wood walls, white chintz curtains with effective red cord trimming, bedspreads and chair coverings figured red and white sateen. The beds and dressing table were unfinished pieces which Miss Bennett painted white with red bands. Red and white rug. Right. Blue, rose and white plaid gingham smartly used in a guest room



ARABIS AND PHLOX



CHRYSANTHEMUM MAXIMUM



NICOTIANA AFFINIS



WHITE SWEET SULTAN



PRIMULA ACAULIS ALBA



A white garden found in Wales

By Louise B. Wilder



WHITE COLUMBINE

At the center of each man's being, ays Chesterton, is a dream. My pet dream or many years has been a white garden, t apart and inclosed within a shining reen hedge. I never have come anywhere ear to realizing this dream, never had pace enough to be anything so special— r perhaps it is horticultural self-control hat has been lacking. Something. But ince the mild summer evening on which I nce saw a white garden beautifully car- ied out, it has lingered in my mind as in- leed "such stuff as dreams are made on" nd one of the loveliest gardens I ever saw.

This white garden was one of a series of gardens on a splendid estate in Wales, on he river Ely, not far from ancient Llan- laff. It was planted entirely with white- lowering plants and inclosed, not in the lose-clipped hedges of my desire, but by stone walls of a warm pinkish gray in color. This was not, as might be supposed, cold in effect; the curious hue of the stone was warm and almost luminous and made a de- ightful background for the pale flowers. We saw this garden first at twilight, that witching hour, and peering through the tall iron gates, above which swung a Clematis starred with immense white blooms, the effect was almost as if a mist had crept up from the river and finding the haven of this quiet inclosure had swirled around and about, rising here in wraith spires and turrets, lying there in gauzy breadths amidst the muted green. It is impos- sible to describe its beauty at this dim hour—so soft, so ethereal, so mysterious, half real it seemed. And yet when we saw it at noon of the next day it was no less arresting, though in a different way. It had become, so to speak, flesh and blood. Some- thing you could draw boldly near to. Look- ing at it we did not speak in whispers as we had the night before.

Now it would be natural to suppose that a garden planted wholly with white flowers would be bleak in effect, or at least very monotonous, but this was not at all the case. It was neither funereal nor wedding- ish in appearance. It was frank and fresh and full of changing values. At twilight, of course, it seemed a little unreal but isn't that true of almost any garden at this hour when the hand of man is less apparent and mysterious agencies seem to have brought it into being? And then there are, as a matter of fact, almost no pure white flowers. I have seen Sweet Peas of an absolutely flat paper-whiteness, but for the moment I can call to mind no other flowers of such unrelieved pallor. A large proportion of so- called white flowers tends towards buff, or mauve or blush in the throat; the petals of many are delicately lined, or veined or blotched with color: blue, carmine, green, yellow. A great number are not white at all but what we call cream-white, blush- white or skimmed-milk white, and the name of those having a greenish cast is legion. Many flowers change from white to pink, or even to deep rose or yellow as they age, while bunches of bright-hued stamens or stigmata often cast a glow over the whole flower. Things being as they are there could not possibly be monotony of tone in a gar- den of white flowers.

And there is besides infinite diversity of texture; there will be the flat sheenless whites, the satin whites, the velvet whites, while the variety of form is as great as among other flowers—spires, wedges, flat corymbs, spikes, bursts of mist, trails, streamers, banners and plumes; they lie along the ground, aspire slenderly, climb the walls and trellises, are hung from tree and shrub in infinite multiformity and contrast. And in addition the foliage of the different plants and shrubs offers its own contrastive spice—the dark and light and yellow-greens with the many gray and silvery tones of the leaves quite preventing any monotonous duplication or harping re- currence of hue. It was plain, however, that this Welsh garden was the product of the most loving care and intelligent choice of material.

At the back of the garden, which was in the form of a large rectangle, a raised rectangular stone (continued on page 68)



CAMPANULA PUNCTATA

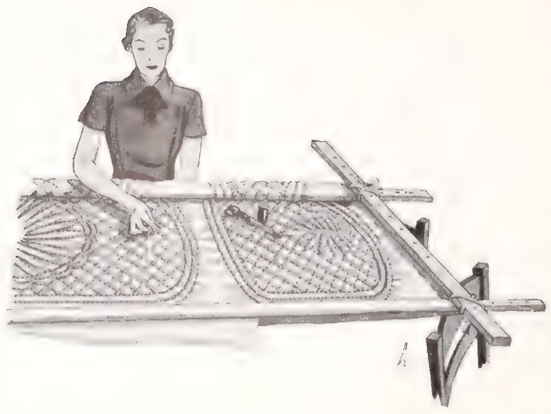


PRIMULA DENTICULATA ALBA



WHITE PHLOX

The quilting bee buzzes again



By Eleanor Beard

AFTER years of neglect, the noble indoor sport of quilting has taken on new life. Many and beautiful are the quilting designs of today and their place in decoration is important and well deserved. In addition to quilts, we find this lovely art enriching upholstery, wall hangings, curtains and pillows.

When first I came to live in Hardinsburg, Kentucky, whatever qualms I felt at establishing my residence in this remote section of the state were quickly forgotten in the discovery that the very primitiveness of this picturesque region had favored the preservation of one of the most fascinating of the Early American crafts—that of quilting. Quilting is as indigenous to Kentucky hills as bluegrass to Kentucky meadows. Certainly the connoisseur comes to Kentucky for quilts as to France for wines; to New Orleans for iron work.

My first interest on seeing the quilting done by Breckinridge County women was stirred by the exquisite delicacy of their stitchery. For nearly two centuries their distaff ancestors had expressed their artistic and creative impulses through the designing and making of quilts. As a result, the skill that passed from mother to daughter through generations has now reached a point of perfection never surpassed and rarely equalled.

Almost at once I was persuading these deft-fingered women to make quilts and comforters for me, choosing my own materials and colors. Next my friends had to be supplied and before I knew it, I was in what is called "business". In addition to plain quilting, I introduced the first trapunto quilting —that technique that reached its highest point of beauty in the 15th Century in Italy, but had never heretofore been done by American needlewomen. I felt sure my needleworkers could master the intricate stitchery, after I had studied designs in museums and some lovely old pieces in private collections. As my workers copied or adapted the old designs it was gratifying to see their exquisite stitches soon rivalled the Italian and Spanish work.

The design to be quilted is carefully traced by hand directly on the material, as the ultimate result is much lovelier than quilting from a stamped lining on the back. The lining is usually a thin gauze basted to the top fabric, then the whole is put into the frames and basted to its muslin covered sides.

The procedure of "framing" a piece is the same whether it is a warm thick wool batt that is used for the interlining of comforters, or the thin sheet of cotton used for the appliqué and patch quilts, or no interlining as in the case of the trapunto quilting. The quilt bottom is stretched tightly to the four corners of the frame and then basted all around; the batting is next sewed to the edge and finally the top material is carefully sewed on and tightly stretched.

The quilter starts at the outer edge and quilts a "reach" before she rolls up the work around the side piece of the frame, then fastens the side clamps firmly down and quilts another "reach". With her right hand she deftly slips four or five

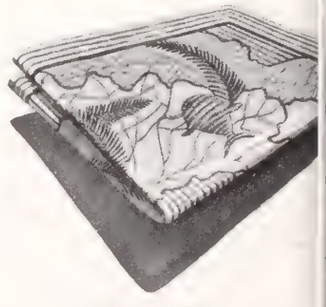


QUILTED LIVING ROOM CURTAIN — N. HOLM PHILLIPS

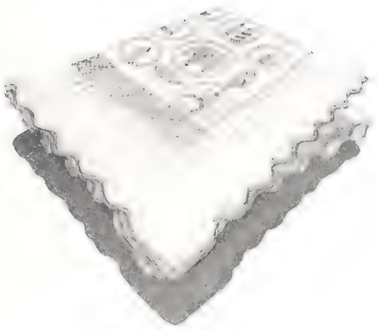
DELICATE hand quilting adorns curtains in the white living room of Mrs. Julian Chaqueneau's New York apartment. Material is beige cotton with putty velvet binding, tassels and valance. Taylor & Low, decorators. Below, left. Gray satin quilt, cord and tassel design in plain quilting: Eleanor Beard. Next. Bedspread with enchanting undersea pattern designed by Vladimir Perfilieff—trapunto quilting carried out in pastel shades on cream: American Needlecrafts, Inc.



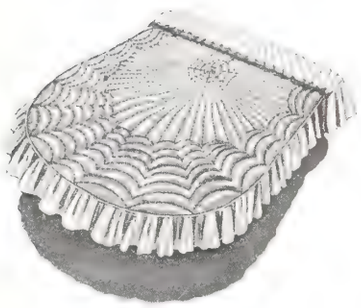
CORD AND TASSEL DESIGN



UNDERSEA PATTERN



NURSERY QUILT



SUNBURST DESIGN



QUILTED CHRYSANTHEMUMS



TRAPUNTO QUILTING



TAFFETA SLIP COVER



QUILTED CHINTZ UPHOLSTERY

stitches on the needle, making sure, with her left hand under the quilt, that each stitch has penetrated not only the interlining but the lining material as well—a no mean accomplishment when one considers that many of our comforters are made of two thicknesses of satin or taffeta with a two and a half pound batt of lamb's wool between. Most needlewomen prefer a number six needle for the comforters and a number seven for the trapunto work. We use a special mercerized quilting thread which in thickness corresponds with the number seventy cotton thread. Rarely do we quilt with silk thread.

After the quilt is taken from the frames the edge is finished by a narrow bias binding, whipped down with tiny stitches.

In the trapunto pieces, the quilting is just the beginning of the procedure for after that has been done then the entire design must be raised by pulling thin rolls of wool between the paralleled lines of the design. This is done with a blunt needle. Most women are familiar with the exquisite results of this particular type of quilting which has become tremendously popular since our group first started it in America.

Not only the exotic trapunto work but the more sturdy and rugged kind of American quilting have become the forte of these skilful Kentucky needlewomen.

ABOVE: French bed [illegible] satin, quilted; American Needlecrafts. Cream taffeta slip cover [illegible] Elsie de Wolfe. Quilted chintz upholstery [illegible] Louis XVI [illegible] Goodrum. Floral [illegible] Guild; velvet chaise-longue cover [illegible] taffeta cover in chrysanthemum pattern; Eleanor Beard



Country Dishes for Written and Drawn

WHAT FUN! Here we are back in the country again. We've said good-bye to the tiresome old city and all its trials and tribulations. No more work—no more formal parties—no more dull dinners—no more fancy food—no more hectic cocktail parties—no more caviar on bits of toast—no more dainty canapés—no more salted nuts. What we want now is some real fun. We are going to do nothing but play, eat and sleep. We want some honest-to-goodness food again. We'll forget all about diets, get fat and enjoy life.

Of course we can't escape entertaining altogether. There will be avalanches of week-end guests and we might as well begin planning what to give them to eat. A good hearty dish as the mainstay of the meal is one good solution.

The following recipes have a country naturalness and sincerity, and we hope our guests like them—and if they do, next winter when we are looking back a bit wistfully at the past summer and its good times perhaps we can recall some of that elusive country happiness by serving one of our favorite country dishes, and find ourselves momentarily transported again to our beloved country.

POACHED LEG OF LAMB
(For Six)

Carefully trim off all the fat and the dry skin with a sharp knife and then weigh the leg. Wrap in a piece of old white linen and sew so that it is completely bound up. Choose a pan large enough to contain the whole leg. Fill with water and when it boils add ½ teacup of ground white pepper, 1 tablespoonful of salt, 10 cloves of garlic and 12 juniper berries. Put in the leg of lamb. For every pound allow to simmer gently fifteen minutes and not one minute longer. When cooked, remove from water, cut away the linen and carve as you would a roast leg of lamb. Garnish platter with parsley and serve at once with a large bowl of peeled, boiled new potatoes and plenty of sauce Béarnaise. Don't be frightened by the formidable amount of pepper and garlic. This is a most delicately flavored dish—believe it or not!

To make the sauce Béarnaise, put 1¾ cups tarragon vinegar, 6 shallots (chopped fine), 10 freshly crushed whole black peppers, and ½ teaspoonful salt in an enamel pan and boil until but half a cup is left. Remove from fire and when cold add the slightly beaten yolks of 8 eggs and ½ cup of butter. Put pan in hot water and stir furiously with wire whisk until thick. Remove from fire and pass through a fine sieve. Put mixture back in double boiler but remove from fire and add little by little two more cups of melted butter. If by any chance this should curdle, add a lump of ice, stir furiously and add another egg yolk. Just before serving stir in 3 branches of tarragon, chopped. Don't try to serve this sauce too hot—it just can't be done as heat enough to make it hot curdles it. It must be made at the last minute however.

CASSOULET
(For Ten)

Salt and pepper 2¼ lbs. of fresh fillet of pork the night before using. Take a 2¼ lb. fresh shoulder of lamb. Cut the lamb away from the bones and salt and pepper it; save the bones. Wash and carefully pick over 1 qt. of dried baking beans, then put them in cold water and bring to a boil for ten minutes. Remove from fire, cover and let cool. The good ones will sink to the bottom; those floating on the top should be thrown out. Now put them in three or four quarts of boiling water with ½ lb. of slightly salted pork rind or salt pork which has been rolled up and tied, the scalded shank of one ham, 5 little onions and a bunch of parsley, thyme and laurel. Skin carefully and boil for an hour and a half. Now add ½ lb. of Salsicietta or Luganica sausage and a bit of pepper; turn the light down a little and let the beans cook slowly for another hour.

Brown 5 small onions with the lamb

Town or Country

June Platt



in an iron casserole. Pour off the grease and add the bones and a chopped clove of garlic. Cook in a slow oven for two hours. Half an hour before it is done, add a cup of tomato sauce.

In the meantime roast the fillet of pork.

Remove the ham, the pork rind and the sausage from the beans; pour off the water from the beans but do not throw it away.

Slice in uniform pieces, the ham, the pork rind, the sausage, the lamb and the pork. Arrange these in alternate layers with the beans in an earthen baking dish, reserving some of the sausage for the top layer. Pour over this the juice from the pork and the lamb which has had the grease carefully skimmed off. Moisten with the juice from the beans. Put back in a slow oven and cook for about an hour longer. Serve in the dish in which it was baked.

ROAST CHICKEN

A delicious simple luncheon dish is hot roast chicken, or roast baby veal served with a big bowl of tender garden lettuce. The lettuce should be thoroughly tossed with a tart French dressing and just before passing, three or four tablespoons of the hot, clear gravy or juice from the meat should be poured over the salad.

BOILED ROASTED HAM

Soak a ham overnight. Wash it thoroughly. Put into a large pan and cover completely with equal parts of cold water and cider, a bouquet of parsley, two tablespoonfuls of olive oil, a carrot, a bay leaf and a few whole spices. Bring to a boil and simmer twenty minutes for each pound of ham. Let the ham cool in its liquid and then remove the skin carefully. With a sharp knife, slightly lacerate the fat in ½-inch squares and place a clove in each square. Sprinkle liberally with brown sugar and then put it in the oven to brown. Serve hot with a sauce which is made as follows:

With a sharp knife, remove the peel from half an orange and half a lemon —being careful not to get any of the white part. Cut in tiny slivers. Put into cold water and bring to a boil, drain and repeat the process three times. Melt 4 tablespoonfuls of currant jelly, add a half cup of port wine, the orange and lemon peels, the juice of an orange and half a lemon, a teaspoonful of mustard, a tablespoonful of brown sugar, a pinch of powdered ginger and a tiny dash of cayenne. Bring to a boil. In the meantime boil half a cup of sultana raisins in port wine until plump. Blanche half a cup of almonds and slice them in tiny pieces. Add raisins and almonds to sauce and serve.

DUCK IN TURNIPS
(For Four)

Brown a young duck in butter in an iron casserole on top of the stove. When brown, draw off the fat, pour half a glass of white wine over the duck and let simmer gently.

In the meantime peel 18 little white turnips and 6 white onions —brown them in a little butter and then add a teaspoonful of granulated sugar to caramelize them. Put a fresh lump of butter in a clean, hot iron casserole. Place the browned duck in it, salt and pepper, and smother with the turnips and onions and their juice. Add a little bouquet of parsley, half a bay leaf and one carrot.

Melt a teaspoonful of beef extract in a quarter cup of hot water. Pour it into the casserole in which the duck was browned. Bring it to a boil and then strain over the duck. Cover tightly and place the casserole in a medium oven to cook slowly for an hour and a half or more.

When thoroughly cooked, place the duck on a large hot platter, carve it and surround with the turnips and the onions. Remove any excess grease from the juice and then pour the gravy over all. Garnish with parsley and serve at once. (Continued on page 62)



Tuberous-rooted Begonias, to flower freely in the shade

"BLACK and white and red all over" is an easy riddle compared to this horticultural conundrum I once heard propounded to a garden club:

"What flower is it," we were asked, "which resembles a Rose, a Mallow, a Waterlily, a Primula, a Carnation or a Gardenia; varies in size from a small Cornflower to a great single Hollyhock; has a color range from white through pink, yellow and salmon to crimson; appears in both upright and trailing forms, is free from insect or disease, and perfectly adapted to shady plantings?"

"A Tuberous-rooted Begonia," was the correct answer given by an English gardener who in her own country had grown these lovely flowers in many named varieties and combinations.

Here we must, as a rule, purchase Tuberous-rooted Begonias by type alone. Even so there is a wide variety for our selection and those who have never planted them have ahead one of those delightful adventures in gardening which are blessed with success from the start.

The blossom of the Tuberous-rooted Begonia takes so many forms that it has been said it is "among flowers what the mocking bird is among birds." There are singles often with a frilled or fluted edge (*Begonia crispa*) doubles resembling some ethereal Rose, a crested type (*Begonia cristata*) with a crinkled edge and rosetted center, and a trailing variety (*Begonia pendula*) with lax habit and flowers like a Fuchsia blossom.

At least two named hybrids are available: Frau Helene Harms, a dwarf compact grower, with a crown of double yellow flowers; and Narcissiflora, in mixed pastel shades, with the male blossom closely resembling a giant trumpet Daffodil. These, however, have not always proved satisfactory, often showing an inclination to dwindle away in the summer heat. For those who have already been successful with other Tuberous-rooted Begonias, Frau Helene Harms and Narcissiflora would be interesting to plant as an experiment.

There are three fine species. *Pearcei* from Bolivia is the parent of all yellow Tuberous Begonias with sulphur colored blossoms on long stems. *Sutherlandi* from Natal is a slender, graceful type with buff flowers rising from bright red-veined leaves. It is particularly desirable as a window plant because it blooms from May until November. *Evansiana* from Java is the only hardy Begonia. It grows about two feet high and flowers freely in September and October with a profusion of single pink blossoms. A few dry leaves for mulching about its roots in winter enable it to come unscathed through the cold season.

Because of its preference for shade, the Tuberous-rooted Begonia is an invaluable plant where flowers are desired in sunless areas. It will, of course, also grow and bloom in full sunlight, but burning of the leaves, particularly in dry sections, is almost inevitable. Protection from strong wind is always necessary.

For the shaded city garden this Begonia is attractive for bedding. If it is planted in [illegible] clipped Ivy or hardy evergreen Candytuft (*Iberis*) as a border it makes a garden by itself. For small plantings it is best to choose one type and to select the colors with care. Mixtures sometimes blend but too often an orange springs up next a brilliant pink and there is not the pleasant harmonious shading which is possible when separate colors are obtained.

For the country place the Tuberous-rooted Begonia has many values. It is charming planted at the base of some vine-covered wall, where it may cast shadows in late afternoon. It may be interplanted with hardy Ferns in front of Rhododendrons, clustered in a wide informal group beneath an Oak tree, or settled in some heavily shaded porch bed. Because its habit of growth is neat and its foliage attractive, it is also well suited to the terrace garden where every inch is visible from the house.

I once grouped the single salmon variety beneath a Bechtel's Flowering Crab which terminated a shrubbery border. A little path of stepping stones passed by the spot and it seemed that no one ever wandered by without bending down to touch the lovely Begonia plants.

Their bloom is certainly arresting and for the shaded window box they are as brilliant as Geraniums in a sunny one. There is always abundant blooming, of course, in an open box at north or east exposures, but even in the south and west in the heavy shade of awnings—if the ends are not closed—a fair amount of flowering may be expected. I have enjoyed in summer such a shaded box of these Begonias



By Helen Van Pelt Wilson

clustered with my house plants and find my Holly and Pteris Ferns, Philodendron and *Pothos aurea* charming green accompaniments to the frosty gleam of the double white Begonia.

Where boxes are set along an open porch or terrace the Tuberous-rooted Begonia is ideal and as a pot plant for summer decoration unsurpassed. *Begonia pendula,* with drooping leaf and flower, is excellent for porch baskets. I have seen it planted also to particular advantage in green glazed pots held to a white house wall with a black wrought iron scroll. The Tuberous-rooted Begonia cannot be forced to bloom in winter, however, and except for *Sutherlandii,* is not a suitable winter house plant.

If Tuberous-rooted Begonias are planted in a clump in the cutting garden, they will yield a rich harvest of flowers for bouquets. Some of the radiant red and orange varieties should then be included for just-before-frost arrangements. Settled in low bowls or trays with moss they make a striking table decoration for early autumn dinner parties.

Buying good varieties is a real garden investment for, with *(Continued on page 67)*

The wide variety of Tuberous-rooted Begonias is suggested by the sculptor-graphs all by courtesy of Henry A. Dreer. They show, 1: A frilled type. 2: Double Begonia. 3: Begonia crispa. 4: Single Begonia. 5: Another frilled variety. 6: One of the singles 7: More frilling. 8: Trailing Begonia


LIVING ROOM PORCH
TERRACE
FIRST FLOOR PLAN
CL.
BED ROOM
TERRACE
CL.
BED ROOM
SECOND FLOOR PLAN
SECOND FLOOR PLAN
LIVING ROOM PORCH

PORCHES FOR WEEK-END LIVING

By Fritz Steffens



To the average apartment house dweller the dream of an ideal week-end house remains unfulfilled. Although he can accommodate himself to all sorts of abbreviations in town, the openness of the country brings on expansive ideas beyond his anticipation. And yet the argument in favor of the small apartment is seldom applied to the country problem. Since the weekend house is to be run with the same economy of service, a scientific process of elimination is advisable.

To the small house the porch has always brought a serious problem. It is a matter of cubage, and cubage is cost, and although the cost of the porch per foot is, of course, not nearly as expensive as that of the living room, it usually subtracts enough space from this room to make both somewhat unsatisfactory. The living room-dining room combination has worked out so well for simple living that it is now time to try the living room that is also a porch.



A large screened porch in the heat of the day becomes a comfortable living room at night. Windows that slide out of sight or open into enclosures specially designed to fit them, make this possible. A cement, stone or brick floor with a simple fireplace carries the illusion from one to the other. Walls may be of painted plaster or rough stucco stencilled. Curtains should be of waterproof material, as they will act in the dual capacity of awnings and draperies.

Having thus reduced the units of the plan of the weekend cottage to living-room-porch, dining room, kitchen and garage; two bedrooms and one bath are all that are needed to make the week-end invitation possible and in such a simple establishment housework divided by four becomes negligible. Even within the limits of such a tiny plan, it is possible, with only minor adjustments, to adapt it to a style that is in harmony with vacation settings—the beach or the countryside.



The beach house is modern. By a process of elimination it becomes so. The walls are wide shiplap, stained or natural, laid horizontally over the usual studding. Color may be had in the shingled roof and in the window sashes; there is no trim. The large windows in the living room slide horizontally into pockets in the studding on metal tracks like the sliding doors between the old front and back parlor. The garage door is of the overhead type. All window (*Continued on page* 64)



BEFORE THE GARDEN WAS PLANTED



THE FENCE HERBACEOUS BORDER

$300 banished ugliness from a backyard

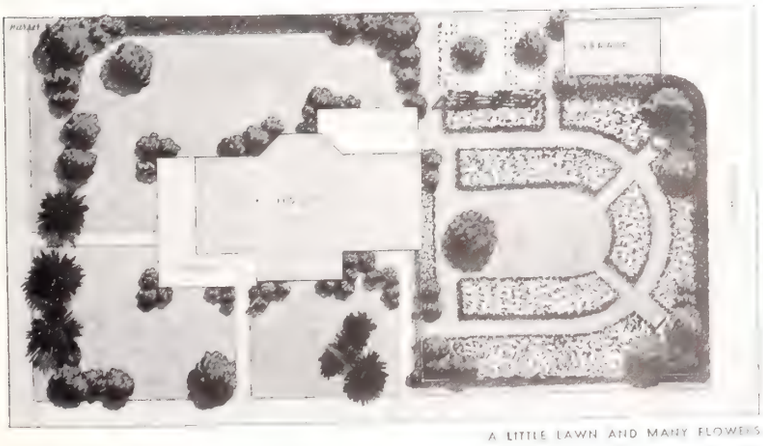


THE GARDEN, designed by Mrs. Dewitt Dressen, landscape architect, for her mother's 50'x60' backyard in northern Minnesota, is an interesting example of the possibilities of the small [illegible] for the person who enjoys doing his own gardening. The planting, planned to block out unsightly views, achieved the results illustrated here in three years. Mountain Ash, Highbush Cranberry, Elder, native Viburnums were used

THE [illegible] With the exception of [illegible] and Lilacs, [illegible] Grape Hollies and Sargent [illegible] appears at [illegible]. The [illegible] garden over the first three-year period [illegible] seed [illegible] plants. [illegible] Chadwick Nurseries and Tyler [illegible]



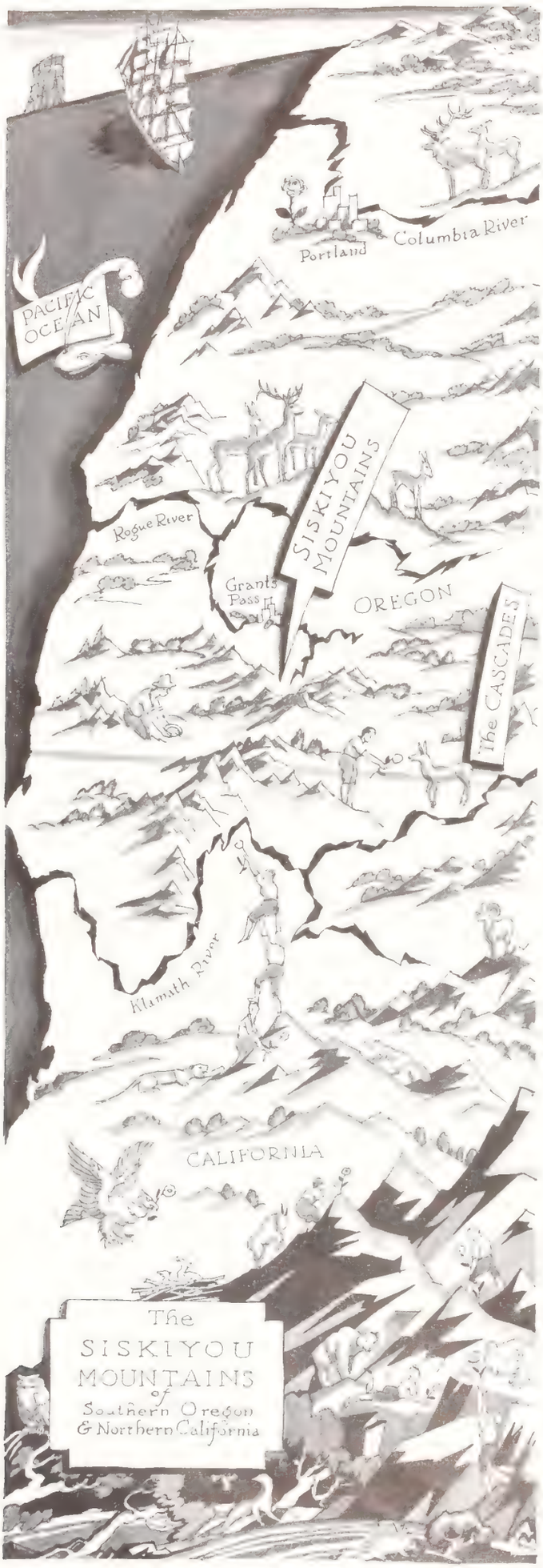
THE GARDEN AFTER THREE YEARS



A LITTLE LAWN AND MANY FLOWERS



[illegible] AROUND THE BIRD BATH



Plants of the Siskiyous, the ancient mountains of Oregon

By Ira N. Gabrielson

COMPARATIVELY few Americans have heard of the Siskiyou Mountains and fewer still have seen more than the edges of this tumbled mass of peaks that stands astride the Oregon-California border between the Cascades and the Coast Range.

To those who vision every range of the Pacific Northwest as glorified with the cloud-piercing splendor of such peaks as Rainier or Hood, it may bring disappointment at first sight. Here is a range with no massive volcanic cones dominating its sky line; no great permanent snow fields spreading white summer mantles over the hoary peaks; nor crawling glaciers grinding and tearing at those granite flanks. But the Siskiyous are old—probably geologically the oldest territory in the State of Oregon—and from that fact arises one of their strongest appeals. Their age is shown by the wide valleys; by the slowly crumbling talus slopes, and weather beaten flanks scarred by the beating storms of countless ages; by the gnarled, twisted, ancient trees growing painfully and slowly in the scanty soil near their rocky summits; and by the unique flora developed here since the beginning when the Siskiyous were a great rocky island in the pre-historic seas.

The Siskiyous are a unique range built of twisted and broken masses of rock. Granites, limestones, serpentines and many different types of mineral-bearing strata are mingled in a tangled confusion, puzzling indeed to any ordinary observer.

This grim, rocky range supports a comparatively scanty forest growth, though on the deeper soils and northern slopes trees grow in the abundance usually found in this essentially wooded country. On southern exposures, particularly in the scantier soils, a brush cover, made up largely of Wildlilac *(Ceanothus)*, Manzanita *(Arctostaphylos)*, and the Silktasselbush *(Garrya)*, is the dominating vegetative type. Through forest and chaparral alike, great rocky ribs and sheer precipices stand in bold relief affording ideal homes for a great assortment of alpine and subalpine plants, many of them peculiar to this restricted territory. On the lower rocky summits the Oaks (usually massive trees) have, through a combination of scant soil and violent winds, become twisted decumbent shrubs after the fashion of the timberline conifers.

The serpentine areas have been especially prolific in developing new forms or retaining older ones which are differentiated from their relatives in adjoining ranges.

For example, this range is the metropolis of the Lewisias, a showy race of sub-alpine plants restricted to the New World. With one or two exceptions the most brilliant of these unique plants are at home on rocky northern exposures in the Siskiyous. In general their flattened rosettes are found growing most abundantly on rocky outcrops water-

d by the melting of the winter snow. In late spring, the date depending largely on altitude and the depth of the winter accumulation of snow, six to ten inch stems arise carrying open sprays of white or apricot flowers, each petal of which is conspicuously marked lengthwise with one or more showy pink stripes. Those with wide stripes on a white background bring forcibly to mind the pink and white stripe effect found on barber poles and certain types of stick candy. All of these are exceedingly showy, and the differences between those carrying distinct botanical names are often of negligible importance to a gardener. *L. howellii* has the edges of the leaves upturned in a sort of scalloped effect; *L. finchii* has the largest rosettes; *L. cotyledon* has longer, thinner leaves which lie flat on the ground; *L. purdyi* has much of *cotyledon* about it except that the leaves are wider and bronzed or reddened, and *L. heckneri,* the latest addition to the group, has the edges of the leaves drawn out into many little spine-like fleshy protuberances, totally unlike any of the others. This, by the way, is so far known only from the Trinity Mountains, separated from the Siskiyous by the canyon of the Klamath River in northern California.

While there are occasional colonies lower down, climbing is necessary to see any of these evergreen *Lewisias* at their best and these Siskiyouan peaks, while less in altitude than the great volcanic cones of the Cascades, have the same trick of rearing their aged crests on an increasingly steeper plane. It is often a long, hot, rough climb to find *Lewisia* displaying her showy blossoms.

Two species of this group are quite different. *L. leana* prefers the high dry ridges where it unfolds its long, blue-green, linear leaves and comparatively small pink flowers. *L. oppositifolia* chooses a hillside flat generously watered by the melting snows and spring rain. There it sends up its two or three long succulent leaves and showy heads of white flowers, in company with other plants that revel in the combination of early spring wetness and total summer dryness loved by this Lewisia. Differing from all relatives, this plant has an effect of almost semi-doubleness due to the arrangement as well as the number of its long narrow petals. Growing with it are always to be found a select company of floral beauties, among which a pink toned version of the royal Grass-widow *(Sisyrinchium grandiflorum)* and the impish faces of dainty *Viola cuneata* are almost certain to be found. This latter plant is oddly appealing in a group of most striking Violets found here. *V. cuneata* sprawls along the ground with its thickened rootstalks sometimes partially above the surface after the fashion of the familiar German Iris. At intervals little clumps of small heart-shaped leaves, leathery and dull green, appear as a background to the blossoms nestled among them. These are white with a conspicuous violet or purple spot on each side so placed as to exaggerate the vertical flattening already present in the petals. These wide chubby faces peering out from under the leaves always seem on the point of laughing outright at the frivolities of life and create an almost irresistible impulse to respond to the sly impishness with an answering smile.

While we are on the subject of Violets, it might be well to consider some of the other beauties and oddities among the rich assortment of Siskiyou forms. Ignoring those that follow closely conventional family lines, let us turn first to the beauties. Of these *V. halli* (*Continued on page* 69)







ANNUALS OF CALIFORNIA

By Lester Rowntree

ALMOST a century before the first wild whoop resounded from Hollywood, the wildflowers of California had won in Europe a glory of quite another quality for the southwestern slope of the Pacific Coast. And although California, as a duly named and constituted State, was still far in the future, collectors from abroad were busy, filling their pockets and making off home with its seeds, cuttings and plants. Then, in England and on the Continent, horticulturalists went about the business of growing and hybridizing this loot.

The results are now well known, but the source is often forgotten, and the forms of garden Godetia, Clarkia, Eschscholtzia, Collinsia, Lupine, Linanthus and Nemophila that bedeck the gardens of America seem to be more closely identified with their European sojourn than with the land of their wild ancestors.

I am reminded of this obliviousness when—as often happens—I am escorted to a fine showing of annuals and recognize in them the direct offspring of seeds collected in the California back country, while, murmuring a reverent "Imported seed, of course!" the owner waves a proud arm toward the returned emigrants.

Tracking down all the garden hybrids resulting from the native annual species of California would be a pleasant armchair occupation and a solace for one's regrets at the realtor's banners and at the miles of closely nibbled wildflower stands where herds of cattle have denuded the country. It is only when you study the seedsmen's catalogs (especially those of England) that you realize California's gift to horticulture in the matter of beautiful annuals. And it is only when you travel the lovely State from tip to toe and from its seacoast to its hot, jagged eastern boundary, that you can know the splendor that the annuals spill and spread across the [illegible].

Even now, in spite of the legitimate activities of realtors, ranchers and cattlemen, and notwithstanding the onrush of introduced weeds, many a spring, coming after a wet winter, paints thousands of acres blue with *Lupinus nanus* and miles of mesa land bright yellow with *Coreopsis bigelovii*. Golden Monolopia on the hillsides gleams from far away. Up the foothill roads *Brodiaea laxa*, bearing foot-wide panicles of blue trumpets on its yard-high stems, makes rich harmony with spires of *Collinsia bicolor* var. *purpurea* and drooping bells of pearl-pink *Calochortus albus* var. *rubellus*. The corn-yellow stars of *Brodiaea ixioides*, mingled with the annual Phlox-like *Gilia densiflora*, accompany you for miles. Sights, these, to kindle pride in the humblest heart. No, Californians have no need to be apologetic over their wildflowers.

Visitors from the East gasp over these glories, but their thrill is immediately followed by the foregone conclusion that such as these are not for eastern gardeners.

I thought so myself until, in my own eastern garden, I proved the contrary. And now that I have laid down my New Jersey spade and taken up its California counterpart, I am more than ever certain that many notions about growing—or not growing—California wildflowers in cold climates are misleading or actually false.

The time has come to lay a few horticultural ghosts. There is a preconceived idea that all California wildflowers are tender; that they must have hot sun; that none will weather a New York winter; and that the rock plants and perennials of California are identical with those of Oregon and the North-

Of [illegible] many, many choice annuals which are native to California, eight admirably typical leaders are presented on these pages. From left to right they are: 1. *Lupinus densiflorus crinitus*. 2. *Layia platyglossa*, appropriately known as Tidy Tips. 3. *Lupinus nanus*, the dwarf Lupine, as it clothes a slope with its countless thousands of blue spires



Godetia deflexa (4) grows about 18" high, with soft lilac blossoms. 5. One of the many varieties of *Gilia capitata,* 18" high. 6. The Cobweb Thistle, whose botanical name is *Cirsium occidentale coulteri.* 7. *Mentzelia lindleyi* is the golden-flowered Blazing Star. 8. The Prickly Poppy, which is common in hot, sunny gravelly soil

west. These ghosts have flitted long enough over the Middle States and the Atlantic seaboard. Some one should abolish them with a firm hand. The many climates and expositions contained in the State of California can supply just as many groups of wildflowers, requiring the same differentiation of locality and treatment. The secret is to choose the right plant for the right place. Gardening on the cool fog-bound central coast is a very different matter from gardening in the sun of southern California. It is literally like gardening in a different country. And as for the treasures of the High Sierras, the worst that a New York winter could do to them would not be too cold, for they are used to low temperatures.

For most of California's native annuals the chief essentials are light soil and drainage. A sandy slope is, as a rule, an ideal location for California natives. To many of them the matter of sun is not so important and for the majority the heat of the eastern summer is strong enough or perhaps even too strong. In their natural habitat, nearly all California wildflower seeds germinate with the first rains, which may come anywhere from early November to late December. The seed, self-sown during the previous spring or early summer, has lain dormant during the rainless months. If more rains follow the first ones closely, all is well. But if the rains are far apart, the seedlings, discouraged, succumb (*Continued on page* 68)

Train your orchard to play diverse rôles

By F. F. Rockwell

TRAINED fruits may be grown by almost anyone who desires to have them — and yet, oddly enough, they are commonly considered to be among the least available of garden miscellanies. An Apple or Pear grown on dwarf stock requires no more space than a climbing Rose; and it may be made to climb as high! As can be seen from the accompanying photographs, "dwarf" fruit trees will readily mount to the eaves of a two-story house. And it does not take them long to accomplish this feat: the plants shown here were placed in their present position only four years ago.

The little old German who first got me really interested in trained fruits has been dead for many years, but there remains as a green memorial to him one of the largest and most perfectly developed commercial orchards in the East. Fruit trees were his profession and passion, and also his hobby. Every tree among the thousands in the orchards which were his daily care was to him a distinct individual; we used to have a saying that this man could do anything with a tree except make it jump through a hoop.

"Who says I can't make a tree jump through a hoop?" he expostulated to me one day. "You come with me: I show you!"

Accompanying him to his home, I received one of the surprises of my life. I had of course seen trained or espalier fruits before, but I never imagined that they could be utilized for so many different purposes as he had employed them. He was a practical man, and while he had amused himself by making a few of his pets do stunt tricks—one, by clever grafting, had been formed into a horizontal cartwheel with a continuous circumference, and another had been coaxed and curved into twin circles, with the leaders now growing up through these—nevertheless most of them, while arranged as ornamentals, served a strictly utilitarian and productive end.

"You see," he said, "the dwarfness is in the growth only. The fruits are larger and more perfect than I can get off my big trees."

In detail he explained to me just how by an intricate system of a combination of pruning, disbudding, bending and tying, and occasional girdling, he could regulate the flow of sap to a nicety, and thus force or retard growth at any given point as he wished. The whole thing was certainly a revelation in the art, and the possibilities, of growth control.

Fortunately it is not necessary that the home owner who would enjoy the amenities of trained fruit growing should master for himself or herself all these details. Once a tree has been properly trained and started, anyone of average garden skill can give it such further attention as it requires.

Trained or espalier fruits, long a feature of old world gardens both in England and on the continent, were just beginning to become better known and more generally used in this country when the depression greatly curtailed their sale. The result was a very drastic reduction in the price of trained plants ready for market. They have



ESPALIERS AS AN ALLÉE



A SIX-ARM SPECIMEN



THE DOUBLE CORDON TYPE

ot yet gone back to former values, so the resent is a very good time for anyone con-mplating the addition of dwarf fruits to garden to make a start. They can never e cheapened by quantity production for ne growing of each specimen takes several ears of patient and expert hand labor. A ursery of these little trees looks like a ospital struck by a hurricane, with in-umerable splints, braces and crutches ticking in every direction and at all ngles among the stems.

Trained fruits make possible a certain uaint architectural note, in connection vith walls especially, which nothing else n the way of plant material can quite uplicate. They have a character and create n atmosphere distinctly their own. Few plants rival them in beauty when they are n bloom in the spring; and in late summer or autumn, laden with Peaches, Nectarines or Apricots bursting with juicy goodness, or the red and gold and copper of Apples or Pears, they admit no rival and are suggestive at once of luxury and of thrift. The dwarf stature of the plants, and their availability, make immensely easier the cultural (*Continued on page* 71)



U-FORM TRAINED APPLES



EIGHT ARMS AGAINST THE WALL



A SUMMERHOUSE OF FRUIT

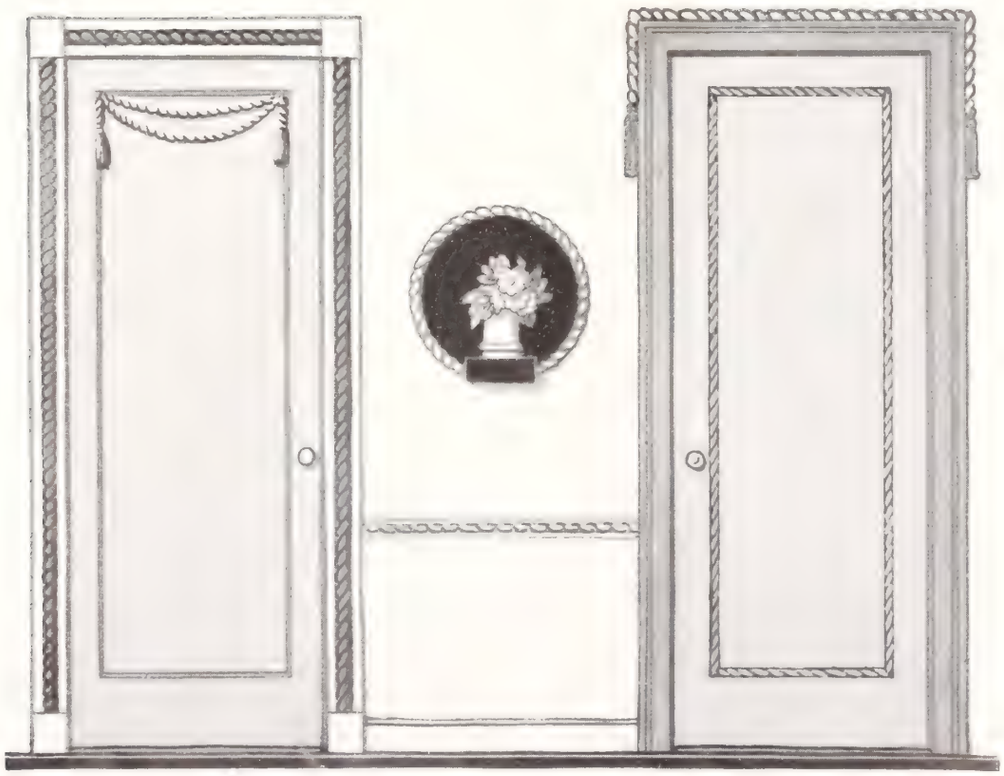


FOR GARAGE WALL AND GATE

Enough







UPPER LEFT. Rope turns the living room in a summer cottage into a sailor's snug harbor. Thick white cotton rope is nailed around the fireplace opening and more of the same runs around the room joining walls and ceiling. Woven hemp rope makes a shipshape rug

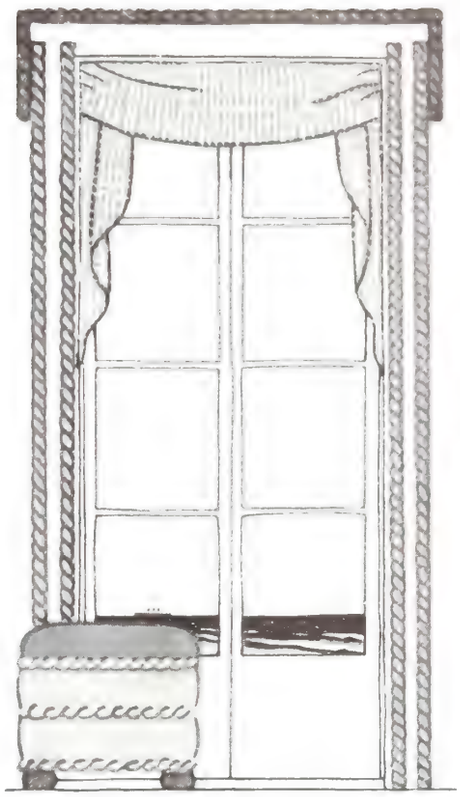
A ROPE swag lends interest to the single panel door—extreme left. The bracket (center) is plywood with wood shelf, painted flat black, and edged with white cotton rope. Quarter-round rope replaces molding inside panel of second door—wider rope hanging over lintel

ABOVE. White cotton rope interlaces in a scalloped effect underneath a red and white awning. On opposite page, at lower left. A new cotton fabric from Schumacher is soft green, decorated with darker green and white cotton rope appliquéd in a formal pattern

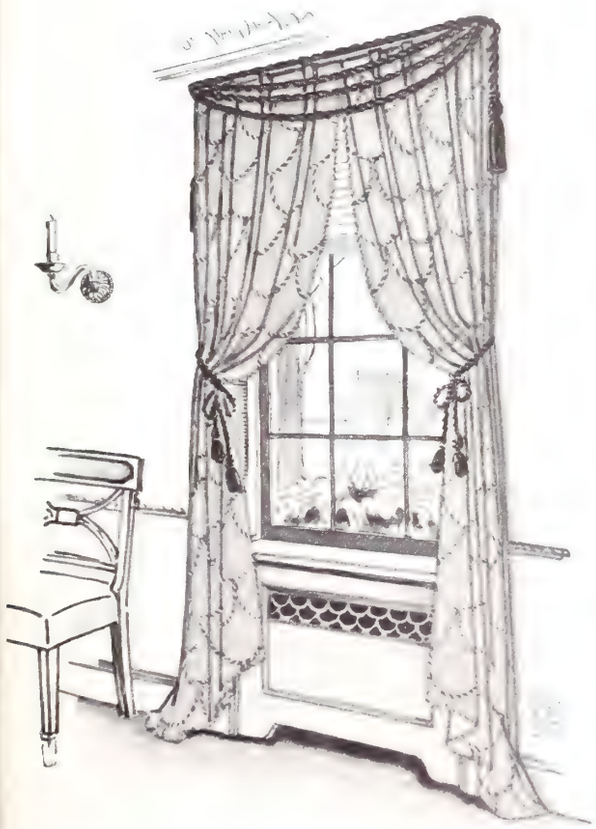
Rope

RIGHT. Nail strips of red and blue, wide rope molding on the walls to frame a French door. On a summer window a cool effect is achieved by replacing curtains with graduated lengths of cotton rope, under a valance edged with rope.

BELOW RIGHT. In a man's room the tailored, sturdy appearance of rope decoration is distinctly appropriate. Headboard covered in white sail canvas edged with navy-blue cotton rope and bedspread of same. All these ideas by Harry C. Richardson











Launching new china with a nautical air

CRUISING at [illegible] wanted the new Staffordshire china for its grand shapes and modern nautical decoration in navy on cream. Blue rimmed glasses, navy linen napkins, white cellophane mats bound in blue: Altman's. The steering wheel chairs have their backs constructed of brass and rope, brass tubing forms the frames, and navy permatex covers the seats. These [illegible] from Bloomingdale's



Outstanding Irises of today

By Thurlow H. Weed

THREE years ago, there appeared in this magazine an article of mine devoted to the selection of the best Iris. It is interesting to note the rapid development which has been made in this particular section of the flower panorama in the brief period since. Hundreds of new seedlings have been introduced by amateur and professional hybridizers, and these introductions are rapidly displacing the older, inferior types in garden popularity.

Before comparing the outstanding Iris varieties of 1934 with their predecessors of 1931, let me first define a few technical terms. The flower of an Iris has three upright petals known as standards, and three which fall straight downward or incline at various angles up to and including the horizontal. These latter petals are known as falls. A self is a flower which has the same tone of color in both standards and falls, as contrasted with the bicolor which has standards of one pure color and falls of a different shade. A blend is a combination of two or more colors existing in each individual blossom.



Now let us select the All-American Iris eleven of the past blooming season. Perhaps you will wish to add at least one of the champions and a number of the alternates to your garden team so that you may see them in bloom next spring. Right now is the ideal time to plant the rhizomes, as they are dormant and may be moved with no fear of loss. With a little coaching on your part in the form of cultivation and care, they will develop into strong, free-blooming plants by the time the next flowering season rolls around.

A few years ago when anyone asked me to select the most perfect yellow Iris, I answered without hesitation or fear of contradiction that Pluie d'Or was my choice. When a visitor to my gardens recently asked the same question, I was in a quandary. Pluie d'Or remains a fine Iris. It is of medium height, between 36″ and 40″, produces medium sized flowers of perfect form and good substance, although the pure golden tone is apt to fade to a lighter shade in strong sunlight. Coupled with the advantage of being a floriferous bloomer is the attractive feature of comparatively low price due to its prolific multiplying capacity. I would place it among the group of alternates to be called in case of injury to the regular player.

As the regular player in the yellow position, I would place Helios, another French origination. This variety is the largest yellow now in existence. It has perfectly formed standards of the purest lemon yellow shade I have seen. The falls, of heavy substance, are of similar shade but delicately reticulated pale olive-violet. Helios has but one drawback and that is its tendency to produce blossoms too close together for maximum effectiveness.



Some growers contend that William R. Dykes, an English origination, is superior, but this variety has not met with wide popularity due to the difficulty some have encountered in growing it in certain sections. The falls have a tendency toward being flecked with violet, which spoils its appearance. Next to Helios, I would select either Chromylla or Desert Gold as my choice yellow. The latter is a very light yellow, growing to medium height and blooming unusually early. Chromylla is a much more golden yellow, with forty-inch stalks bearing evenly spaced blossoms of a pure color tone. Crysoro is the best of the short-stalked yellows, blooming several weeks before the others. All three of these have received awards by the American Iris Society. Other excellent yellow varieties for our purposes are Primavera, Alta California, Coronation, Phoebus, Sunlight and Lady Paramount.

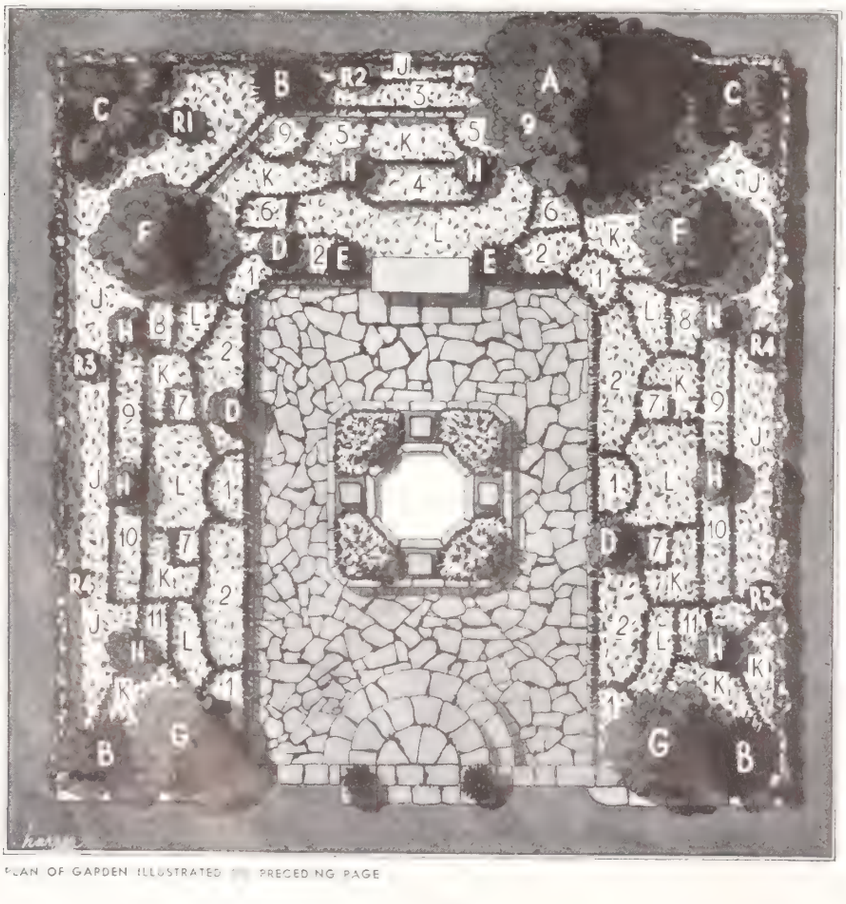
Red Irises are becoming more and more popular as flowers of improved tone are being placed on the market. It was but a few years ago that the only red Irises in existence were small blossoms of purplish or bluish red; no pure red was known. But hybridizers persisted in crossing these inferior red flowers and the natural result after a few Iris generations was a limited number of originations of better color. Among the outstanding varieties now are Indian Chief and Dauntless. Both have falls of deep, velvety, blood red. The standards of the former are a slightly lighter red-violet, but I prefer it to Dauntless which has received wider acclaim. King Tut has flowers of striking reddish brown, but these are not large enough to please the average flower lover. Cheerio, just introduced, is an unusually bright red.

Among the best varieties in varying red hues are Erebian, Cardinal, Cinnabar, Coppersmith, Deputé Nomblot, Pavane, Red Dominion, Red Wing, Tiger-Tiger, Rubeo, Grand Monarch and Red Radiance. Spark, as the name suggests, is a new variety producing small fiery brick-red flowers in abundance. Of course, none of these Irises is a blood or scarlet red; unfortunately, the bright brilliant reds in Gladiolus are not yet available in Iris.

White always has been an emblem of purity and grace. A few years ago I declared Purissima to be the finest white Iris. Since that time many of my garden plants of this variety have been frozen, which has led me to change my opinion as to its worth. Although I continue to admire it as an almost perfect Iris specimen, bearing finely shaped flowers of purest white tone and evenly spaced on an exceptionally tall stalk, I am forced to relegate it to the substitute's bench, because of its lack of hardiness. To grow this variety in any of the colder States requires special winter protection; but in California, its land of origin, it does splendidly.

Lest my words lead readers to conclude many Irises are not hardy and cannot be grown in colder States, let me say emphatically at this time that out of the thousands of varieties less than a dozen are so tender that they cannot be grown with ease in any State of the Union.

When the star player is removed from the team, the coach sometimes has a difficult task selecting a worthy player to fill the vacant position. Such is the case here. There are a number of older whites which are recognized as being of inferior quality, and there are an (*Continued on page 73*)



PLAN OF GARDEN ILLUSTRATED ON PRECEDING PAGE

IRISES: 1, Tom-tit, Flutter-by; 2, Cristata, gracilipes; 3, Modoc; 4, Dolly Madison, Desert Gold; 5, Blue Gown, Ethel Peckham; 6, Sierra Blue, Dauntless; 7, Midgard, San Francisco, Mary Geddes, Los Angeles; 8, California Blue, Aphrodite; 9, Princess Beatrice, Ambrosia; 10, Airy Dream; 11, Easter Morn, Santa Fé; pool group, Jap Iris, Anemone, Myosotis, Cardinal-flower. Others: A, Oxydendron arboreum; B, Taxus capitata; C, Buddleia variabilis; D, Berberis verruculosa; E, Picea albertiana; F, Pyracantha lalandi; G, Abelia rupestris; H, Caryopteris mastacantha; J, Aster novae-angliae and yellow Crocus; K, Hardy Mums and Gladiolus; L, Nepeta mussini and early Tulips in variety

OLM · PHILLIPS



. twentieth anniversary in modernism

hows how tastes change with the years

WENTY years ago, Paul T. Frankl, fresh from hools in Paris, Munich and Berlin, made his first forts to gain a hearing here for the modern taste. 1 April, 1917, House & Garden presented the first vidences' of this taste by showing some of Mr. rankl's work. Today we congratulate him on his niversary in modernism, by spreading on this nd the two following pages, pictures of his most cent designs. Here is the page of the April, 1917, louse & Garden and above it is a glimpse of Mr. rankl's apartment. Two marked changes are evient in this new modernism—much of the furniture now built-in and new materials are employed. broad band of cork as an extended fireplace antel gives the studio a horizontal character. ofa and chair frames are also covered in cork



The apartment of Roger Wolfe Kahn, by Paul T. Frankl



IN THE past twenty years the room layout and size of apartments has definitely changed, and the change has affected their furnishing and decoration. Our rooms are much less cluttered with useless objects, and simplicity of line makes for restfulness and utility.

This corner sofa creates a corner where there is no corner and thereby gives an architectural feeling to Mr. Kahn's living room. Soft cork is used to cover the wood frame, and the upholstery of the couch is natural colored lapin cloth. The walls of the living room are covered in light beige Japanese grass cloth put up in blocks. The cork table has a mirror top that is supported by glass rods

AMONG the newer tenets of the modernist is the abandonment of grotesque angles and the substitution of the curve. The former lacked charm; the curve is beginning to bring an air of grace into our contemporary rooms. Witness Mrs. Kahn's bedroom.

It is done in shades of white, with accents of pale blue. Modern air-conditioning which does not require the opening of windows makes it possible to use white even in cities with dust-laden air. The circular bed is reflected, in this picture, in a mirror that carries out the round features of the room. This room gains its restfulness by the dominant whites and its charm by the curves

city, country and shore



1. Brilliant Turkish towels for the beach: Martex narrow stripe in red, white and blue; orange, brown and red, or green brown and yellow: Gimbel's. Cannon wider stripe, blue, yellow, green and white: McCutcheon. 2. New chintz, brown sea horses on tan: Elsie de Wolfe. 3. Porch pillows, multi-colored dots on white; red and white stripe; navy, white bands: Frankl. 4. Anchor white metal furniture; glass table: Abercrombie & Fitch. 5. Reed bird-cage chair, red and white canopy: Frankl. 6. Mattress with canopy, navy sailcloth bound in white: Bergdorf Goodman. 7. Lazy Back folding chair and table in straw fabric: Altman's. 8. Chartreuse and brown chintz beach mattress and pillow, bamboo handles: Saks-Fifth Ave

A TIMELY MISCELLANY OF GARDEN IDEAS



SPRAYING is one of those things which prove that gardening isn't all blossoms and sweet fragrance. A lot of its grief, though, is eliminated by the use of a really good sprayer, like the new one of long-lasting brass recently put on the market. This is a genuinely substantial instrument with a double nozzle providing either an upright or straight ahead spray



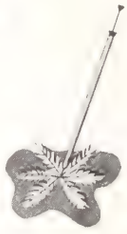
TRAINING methods for Grapes in the small garden are often a problem because of the space occupied by even a small trellis of the conventional type. Often, though, the Munson system will solve the difficulty and facilitate both pruning and harvesting. It provides three wires in V formation: the lowest for the old portions of the vines, and the upper pair, 2′ apart, for the bearing shoots



THERE are scarecrows — and scarecrows. Also, if you can trust the word of several experiment-minded folk who have tried them, there are scare-robins and scare-catbirds. Set one of these contraptions in the Strawberry bed and you won't have to share nearly so much fruit with your Little Feathered Friends. What you do, as the accompanying sketch suggests, is to build a more or less cat-like critter out of wire, sticks, stuffing and part of an old fur piece, adding any Goldbergian touches which ingenuity suggests. So long as the beast is reasonably feline in appearance it will throw avian marauders into spasms of fear



DANDELIONS in the lawn are painlessly and certainly annihilated by the hypodermic needle method provided by a slender brass cylinder which injects a shot of poison in the crown of each plant. Certain not to break your back



TALL grass, weeds and such-like problems which beset the well dressed lawn fade into insignificance when one of the newest lawn-mowers comes a-rollin' along. This recent innovation so incorporates small rake teeth between the cutting blades that the roll-scuff which used to flatten out and escape is now yanked into the works and decapitated. Farewell to shaggy effect on the lawn which should have been mowed last week



HOT summer weather demonstrates once again the immense value of a permanently installed sprinkling system which, concealed under the surface of the lawn, provides a group of miniature showers at the turn of a faucet. This "rain when you want it" is a priceless possession





ROSE-BEETLES and other really hardy members of the insect world quickly turn up their ugly toes when jarred into a waiting basin of kerosene. An old and messy procedure, but gorgeously effective and soul-satisfying. The French Revolution was a total failure by comparison



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..choicest egg noodles
..chicken broth of extra richness
..tempting garnish of selected chicken meat

supremely satisfying to taste and hunger

Haven't you sometimes wondered what a truly skilled soup-chef would produce if he turned his hand to Noodle Soup? It is a soup steeped in all the traditions of hearty good eating — a soup that the appetite instinctively seeks when a real hunger is making itself felt and calling for deep-down satisfaction.

Well, your grocer has the answer! Campbell's Noodle Soup — a new creation — will be a revelation of goodness to your appetite. Here is an old favorite — glorified — improved beyond measure — better than you have ever tasted it before.

In seeking to give Noodle Soup the final touch of goodness, Campbell's have naturally placed chief emphasis on the chicken richness. For it is the chicken which distinguishes the best Noodle Soup.

Only egg noodles are used. These are just right in size and liberal in quantity. And then the chicken broth! Here it is in all its flavory richness and in that extra strength which lifts this Noodle Soup to a new high deliciousness. In addition, there is the garnish of tender chicken meat, white and dark, selected from the very choicest parts.

The price — just the same as other Campbell's Soups!

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Bean	Julienne	Pea
Beef	Mock Turtle	Pepper Pot
Bouillon	Mulligatawny	Printanier
Celery	Mushroom (Cream of)	Tomato
Chicken		
Chicken-Gumbo	Mutton	Vegetable
Clam Chowder	Noodle with Chicken	Vegetable Beef

LOOK FOR THE RED-AND-WHITE LABEL

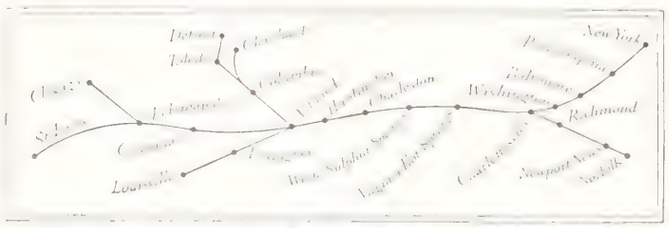
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Country dishes for town and country

(CONTINUED FROM PAGE 55)

CABBAGE, POTATO AND SAUSAGE
(For Four)

Wash 2 lbs. of new green cabbage, soak in salted water for half an hour. Shred it fine and boil in salted water for ten minutes. Drain well. Boil 8 or 10 new potatoes with their skins on. Peel them and cut in half-inch squares. Brown the sausages in a big iron frying pan. Pour off the grease and cover with alternate layers of potatoes and cabbage. Salt and pepper to taste and simmer for fifteen to twenty minutes until well browned. Turn upside down on hot plate and garnish with parsley. Serve at once.

POULET EN CONSOMMÉ
(For Four)

Clean and tie up a good-sized fowl. Put in a pot and cover with 1½ qts. of boiling water and 1½ qts. of chicken consommé. Add to this 6 whole carrots, 2 little white turnips, 2 leeks, 4 white onions and a piece of celery, salt and pepper, ½ cabbage. Simmer gently until chicken is ready to fall apart. Remove from the juice, take off the skin, put on a hot platter. Sprinkle with rock white table salt. Arrange vegetables around chicken and decorate with parsley. Remove all grease from consommé. It should be served piping hot in cups at the same time as the chicken.

CIVET DE LAPIN
(For Four to Six)

Ask the farmer to kill a rabbit, skin it and cut it up. Keep the blood, and put in the refrigerator. Take ¼ lb. of salt pork, cut in squares and brown in a hot iron casserole or a deep iron frying pan, add ¼ lb. of butter and brown the pieces of rabbit in it. Then sprinkle with a tablespoonful of flour and add 1 glass of red wine and a glass of stock, a little salt, freshly ground pepper, a bouquet of parsley, 1 bay leaf, a tiny pinch of allspice, 1 carrot, several juniper berries and 2 chopped shallots. Let simmer an hour and add a dozen small white onions which have been browned in a little butter. Caramelize by adding a teaspoonful of sugar and a dozen small mushrooms which have been peeled, cut in quarters and browned in a very hot pan with a little butter. Let the rabbit cook another hour slowly. Just before serving, stir in the blood in which has been beaten a tablespoonful of vinegar. Sprinkle with chopped parsley and serve at once. Serve Italian or French bread with this.

BOEUF A LA MODE
(For Eight)

Have the butcher lard a 5 lb. pot-roast. Put in a big bowl, salt and pepper it and add a pinch of allspice. Pour over it 1¾ cups of white wine, sauternes if possible, and 1¾ cups of Madeira wine. Let this soak for twenty-four hours. At the end of this time put it in a hot iron casserole with two tablespoonfuls of beef drippings. Brown for twenty minutes, carefully turning it over and over. Then pour ¼ cup of cognac over it and set ablaze with a match. Remove from casserole and put a ½ lb. of bacon rind in the bottom of the casserole, put the roast back in pan, add a calf's foot, 12 little peeled carrots, 8 little white onions, a bouquet of parsley, a bay leaf, a pinch of thyme and 3 whole cloves. Moisten with 3¼ cups of good stock, the juice in which the meat soaked over night, ¼ cup of white wine and ⅓ cup of Madeira. Salt and pepper lightly, cover and bring to a boil, then let it simmer slowly for about five hours.

When cooked, remove the meat and the carrots, strain the juice and take off all the grease. Clarify the juice by adding the slightly beaten whites and the crushed shells of 2 eggs. Bring slowly to a boil, stirring meanwhile. Remove from fire and strain through cloth wrung out in cold water.

Cut the beef in slices perpendicularly. Decorate the bottom of a suitable mold with some perfect rounds of carrots which have been cooked separately. Pour over these a few tablespoonfuls of the meat juice and put in the refrigerator to jell. Then arrange the slices of beef alternately with the carrots which were cooked with the meat, until all the meat and the carrots have been used, ending up with meat. Pour over this the meat juice until the mold is full. Place in the refrigerator to jell. Unmold on a platter decorated with lettuce and slices of lemon. Cut as if you were cutting a loaf of bread. Serve French mustard with this, and a big bowl of salad dressed with French dressing.

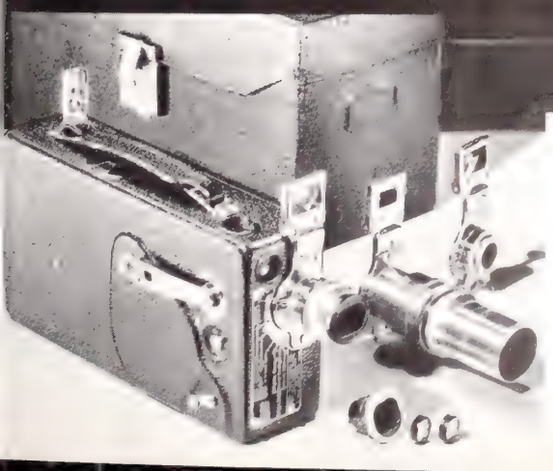
BLANQUETTE DE VEAU
(For Six or Eight)

Soak 2 lbs. of breast of veal cut in 1 inch squares in cold water for two hours. Melt half a cupful of butter, add 2 tablespoonfuls of flour and 1 qt. of hot veal broth. Add the meat, which has been thoroughly drained, a bunch of parsley, two level teaspoonfuls of salt, some freshly ground pepper, 10 little onions, a carrot and bay leaves. Let cook gently for one and a half hours.

Remove the meat, strain the juice and take off any grease there may be. Put the meat back in the pan, pour over it the strained juice, add ½ lb. of mushrooms and continue cooking for another twenty minutes. Bind the sauce with the yolks of 3 eggs which have been slightly beaten into ⅓ cup of cream, but do not let boil. Add the juice of 1 lemon at the last moment.

In the meantime cook 1 lb. of rice in the usual way, so that each kernel is separate. Arrange a pile of it in the middle of a large, deep platter and pour the blanquette of veal around the rice. Garnish with a sprig of parsley and serve at once.

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PETIT TRIANON
...the hamlet



610 FIFTH AVENUE, NEW YORK

If you're decorating a small apartment

(CONTINUED FROM PAGE 20)

painting them light colors, and this is true if you get the right light color. It is always successful to paint a dark room a light sunny yellow or any of the salmon pinks or terra cotta tones, but a dark room painted white or light gray is cell like and dreary.

As few apartments have good enough woodwork to feature, it is best to paint the woodwork the color of the wall ceilings should be light, floors dark. In most cases the ceilings should be just off white on the tone of the walls hence with a yellow room let the ceiling be cream-white; with a blue room, blue-white, a green room—green-white. Floors should be a dark brown oak color. The best way to get walls the color you want is to insist that the painter match the sample in his first coat of paint. As the average apartment allows you three coats of paint this method gives you two chances to change your mind.

Lighting is an important element in every decorating scheme and just as sunlight does more to make your rooms charming than anything else by day so does the proper light by night. In most small living rooms it is best to light the room entirely by lamps as the low light gives a pleasanter effect t the high light from wall fixtures. dining rooms sidelights are necess as there is no furniture in a din room to hold lamps. Chandeliers or c ing fixtures over a dining room ta give a hard, unbecoming light.

All lamp shades in a room should of one color as nothing makes a ro spottier than two tan lamp shades, instance, with a red or green o White or yellow shades give pleasantest light in most living roon and yellow, white, or pink in bedroom All shades, however, need not be of t same material. With white shades, son can be of plain parchment, some decorated parchment with a whi background, and some of white silk.

It is almost as difficult to discu curtains for windows you haven't see as to select a dress for a person yo don't know. In general, single window in a room with high ceilings shoul have valances. If the room has a grou of two or three windows together which tends to give the windows broad, low look, then it is better to le the curtains hang straight witho valances as this makes the room loo to be much higher.

Porches for week-end living

(CONTINUED FROM PAGE 30)

sashes slide horizontally, one over another. The floor of the sun deck is covered with heavy canvas, and the footing walls of concrete are carried out in front of the house to form a terrace. This is the only attempt towards a garden in the sand of the dunes.

The narrow clapboards and simple mouldings and trim of the Greek Revival house must be painted white. The shingled roof must be allowed to weather to a blue black. The brick chimney may be painted white with a black band around the top or left natural. The shutters should be bottle green, for only in white and green will this house be happy in the gentle rolling fields of the countryside. The casement windows in the living room fold back into deep reveals which are pilasters within the room as well as on the outside, thus being out of the way and carrying the classic character into the house. All the other windows have simple double-hung sashes. A white picket fence gives an accent in the dry stone walls of the old orchard a pasture land in which the house is to be placed.

House & Garden's bookshelf

ENGLISH DOMESTIC SILVER. By C. C. Oman. London: A. & C. Black, Ltd. New York: The Macmillan Company.

A DELIGHTFUL and instructive book but, unlike the other works in this series in The Library of English Art—those on English pottery and porcelain, and on English needlework, it is not written to intrigue the casual reader. It does not tempt him page to page until he has gleaned more than he expected from this pleasant guide. Instead, the author expects a little of his reader, and the book becomes therefore a book for students. We surmised as much from the preface, where he forewarns us "Within the reader may be excused the possession of the more expensive books, it may fairly be expected to possess or to be ready to acquire the two little books, each containing twenty photogravure plates, sold for sixpence each at the Victoria and Albert Museum and entitled 'A Picture-book of English Domestic Silver, 14th-16th century', and 17th century (referred to in the text as P. B. I. and P. B. II respectively)."

Though not fulfilling the promise of this series of a "readable" book, within its own sphere it is excellent. It treats the subject historically from the Middle Ages, through the Renaissance and the Restoration to the Modern Period. It treats of styles, and various articles, dressing naturally the table plate so dear to husband and housewife alike in its glitter and glow on a well-spread board. Lighting appliances are not neglected and a chapter is given to "Miscellaneous Plate About the House." There to warn the unwary, some attention is given to the falsification of hall-marks.

But that which adds most to the value of literature already current on this subject is the "history of the abuse of official plate, ignored in previous books on English silver." Here we have a point which, when more thoroughly understood, will help to solve many a perplexing problem of the collector of English plate. The right of ambassadors sent abroad on special missions,

(Continued on page 72)

WHEN • BETTER • AUTOMOBILES • ARE • BUILT • BUICK • WILL • BUILD • THEM



Body by Fisher

Heard at any smart summer gathering



"I say, my dear, have you noticed all the new Buicks here? Everywhere I go this summer, I see them, almost in droves."

"Yes. I've noticed that. It makes me think we'd be rather smart to see about a Buick for ourselves before we start on our trip."

"Hello, people! Are you driving one of the new Buicks, too? I've got one, you know, and it's quite the snappiest performer and the most comfortable thing on the road that I've ever driven."

"That's what I hear all around. They tell me that Buick's new Knee-Action ride is something different, and that its new center-point steering takes all the work out of driving."

"Jane has one. She's simply crazy about the brakes, too — vacuum power or something. I think the style is simply stunning and I'm flattering Tom to get me one right away."



"You know, the more I see of this year's Buicks, the better I like them. Have you had a ride in one?"

"Indeed I have, and I love it. There's lots of room, and comfort, and to start it you just push the accelerator pedal down. That attends to everything—choke, throttle and all. The new automatic starting is fine for a girl."



"Sue, I should think Bob would come through for a new Buick. That car of his is beginning to tell its age."

"S-s-h! I'm working on him. I want that Buick style and its big size. I never saw a car to easy to stop and the ride is simply marvelous. It won't be long now."

An hour's driving of the new Buick will reveal to you all that is new and fine in modern motoring.

Series 40—$795 to $895. Series 50—$1110 to $1295. Series 60—$1375 to $1675. Series 90—$1875 to $2175. Wheelbase—117 to 136 inches. List prices at Flint, Michigan, subject to change without notice. Special equipment extra.

BUICK



Beautifully lighting the hall of this charming Early American interior is the Chase Williamsburg Lantern, $18.50. In the living room: The Brookfield Ceiling Fixture, $37.50; The Connecticut Sconce $10 The four Chase Lamps, shown from left to right: The Admiral Lamp, $14.25, base only $12.00; The Mt. Vernon Lamp, $13.50; The Barnett Lamp, $12.00; and The Flying Cloud Lamp, $24.00, base only $15

HOUSE & GARDEN *welcomes the* FIRST ENSEMBLE *of* AUTHENTICALLY DESIGNED LIGHTING FIXTURES *and* LAMPS

AT last, the long awaited improvement in lighting has come. For fifty years we have had electricity but in all these years no one has made fixtures and lamps of *truly authentic design at reasonable prices.*

If you've ever built a home; ever remodeled or redecorated, you know what a problem lighting fixtures have been. You either paid high prices for specially designed models or were forced to buy unattractive fixtures made of ordinary materials in bad taste.

No wonder "HOUSE & GARDEN" welcomes Chase Lighting—the first and most complete ensemble of authentic designed fixtures and lamps ever created—all beautifully styled by Lurelle Guild, eminent artist and designer, and finely executed in lasting, non-rusting brass by Chase.

Whatever the style or period of your home, refixturing now becomes easy and inexpensive for Chase Lighting includes charming sconces, brackets, lanterns, chandeliers, table and floor lamps of correct design and exquisite taste for every important period of decoration.

There are sturdy iron finished fixtures for brick and timber English homes. Quaint Early American and stately Federal fixtures and lamps for Colonial homes. And for Georgian, Empire, and Classic Modern homes, Chase Lighting includes every needed fixture and lamp. Priced so considerately, too! From one-third to one-half less than comparable fixtures ever cost before. Prices shown are for wired fixtures only—do not include small installation cost.

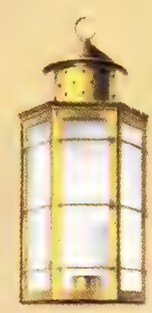
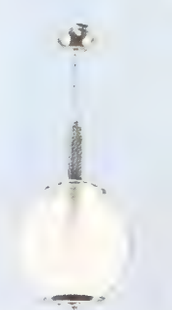
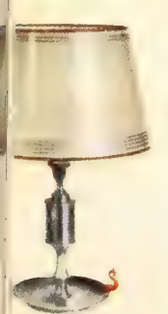
CHASE LIGHTING.

CHASE



"Only a good designer and a sympathetic manufacturer working together could produce the splendid and diverse patterns that comprise Chase lighting fixtures and lamps. Behind the designs lies the romance of tradition, and something of that romance and awareness of tradition will pass over to those who select them for their homes. They are calculated, in the finest sense, to stimulate a justifiable pride of ownership."

Katherine Morgan Editor, House & Garden

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• Whether remodeling, redecorating or building, Chase Fixture Folders will be helpful to you. Separate folders are available showing fixtures for each of the periods above. Write Chase Brass & Copper Co., Inc., Dept. H1, 10 East 40th Street, New York City, mentioning style of house or period of decoration in which you are interested.

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Be sure to visit the Hiram Walker Exhibit in the "Canadian Club" Cafe at the Century of Progress in Chicago

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A white garden found in Wales

(CONTINUED FROM PAGE 31)

with a broad coping interrupted
nde border against the wall. The
was lined with the palest sea-blue
and out of a spray of carved
, I think) Lilies in the center a
r jet of water arose high in the
d swayed this way and that like
ncer in the wind, falling back
y with a light whisper into the
waters of the basin. At the corners
e wide coping stood large tubs
with white Lilies of the Nile.

e border that extended around
nclosure interrupted only by the
and the gateway was about seven
wide. The flowers were all con-
ted here, leaving the heavy velvet
of the rest of the inclosure un-
n save that just off the center a
old Thorn tree spread its dark
d branches, and in its shadow
le iron table and a few comfortable
were casually placed. The sug-
on of tea and pleasant loitering
this peaceful, fragrant spot was
agreeable.

was mid-summer when we saw
white garden in Wales and the
ers that held the stage at this sea-
were chiefly great masses of wedge-
Phloxes, tall and dwarf, the
spires of Chimney and other Bell-
ers, Boltonias, white Lilies, an-
s in a wide variety, including
t Peas that were supported on
ises at the back of the border,
ioli and Dahlias, and a few
bs. The borders were edged with
e and spilling over this confining
in masses were white annual
ks, *Phlox drummondi*, Cupflower,
mias, frilly and plain. Verbenas,
California Poppies, Sweet Alys-
, Carpathian Harebells, Heuchera,
xflowers and the like. Here and
a climber came from the outer
and flung itself over the rim of
wall in tangled masses of long
amers and more than one lingering
pressed a satin cheek against the
m-hued stone.

chief and very apparent charm of
white garden was its sweetness.
many white flowers are fragrant,
ecially towards night. At dusk the
fumes arising from white Tobacco,
ck, Lilies, the masses of gray-white
liotrope, Tuberoses and Petunias
re almost overpowering. And besides
fragrant flowers I noticed that a
oughtful hand had set among them
nts of Lemon Verbena, Sweet Gera-
m, Southernwood, Rosemary, Lav-
der, *Cedronella triphylla*, and other
nts beloved for their scented leaves.

DURATION OF BLOOM

We talked with the gardener in
arge and learned that this garden
is cunningly planted to be as full of
oom as possible throughout the sea-
n and not, as is often the case with
color gardens, for a short period
ly. Many spring and summer flower-
g bulbs were made use of, a wide
nge of annual and perennial plants,
rubs, climbers and trees of medium
ight and gracious blossoming. Vari-
us devices were employed to maintain
ie continuous bloom. Annuals raised
sewhere were transplanted to blank
paces left by departed bulbs and to
ll other gaps in the flowery proces-
on. Lilies and Heliotropes and Tuberoses in pots were dropped in wherever they would do the most good. All withered or spent plants were immediately cleared away and replaced by something fresh. The British are clever at keeping a border always appearing at the peak of perfection, and their climate is their ally rather than their antagonist in this worthy aim.

THE PLANTS EMPLOYED

I sat on one of the white seats in the midst of this gracious garden and rested my notebook on the little table while the friendly gardener patiently enumerated the plants he made use of to keep the borders always fresh and blossomy. This list I have changed a little, adding a few special favorites of my own and omitting certain plants that are unsuitable to our more severe climatic conditions, or that are at the present time unprocurable in this country. I give it here for the benefit of any who may be cherishing a dream similar to mine or who may here and now give birth to one. I am sure a little inclosed white garden or even a winding border of white flowers against a green background would be a possession of which one would not easily tire. It would always suggest peace and harmony, yet there would be no lack of interest. Frayed nerves would find it remedial.

SHRUBS OR SMALL TREES, FOR ACCENTS OR BACKGROUND. Spring-flowering: *Amelanchier canadensis*, 10′; *Aronia arbutifolia*, 10′; *Chamaedaphne calyculata*, 3′, evergreen; *Cornus florida*, 10′-20′, *C. Kousa* 10′-15′; *Crataegus oxyacantha* and *C. o. plena*, Hawthorn, 10′-20′; *Cytisus albus*, White Spanish Broom, 4′-8′, *C. kewensis*, low-growing; *Daphne mezereum album*, 4′, March. *Deutzia gracilis*, 1′-3′, *D. lemoinei*; *Exochorda grandiflora*, 10′; *Halesia tetraptera*, 20′; *Leucothoe catesbaei* (evergreen), 4′; *Lonicera bella albida*, 10′, *L. fragrantissima*, 8′; *L. morrowi*, 12′; *Magnolia conspicua*, 20′, *M. stellata*, 8′-10′; *Philadelphus* (Mock Orange), many vars. tall and dwarf, single and double; *Pieris floribunda* and *P. japonica* (evergreen), 3′-6′; *Prunus glandulosa sinensis* (White-flowering Almond), 4′-5′, *P. maritima* (Beach Plum) 2′-5′, *P. tomentosa*, 5′; *Prunus* (Cherry) Japanese vars., 20′-30′, *P. persica flore-alboplena* (Peach); *Pyrus* (Malus) *baccata*, 20′-30′, *P. sargenti*, 8′, *P. toringoides*, 25′; *Rhododendron carolinianum album*, 4′-6′, many hybrid vars.; *Rhodotypos kerrioides*, 5′-6′; *Rubus deliciosus*, 3′-6′; *Spiraea arguta*, 6′, *S. prunifolia*, 6′, *S. thunbergi*, 3′-5′, *S. vanhouttei*, 8′; *Viburnum carlesi* 3′-5′, *V. lantana*, 15′, *V. lentago*, 20′.

Summer- and autumn-flowering: *Abelia chinensis*, 4′; *Calluna vulgaris alba*, 15″; *Ceanothus americanus*, 2′-4′; *Chionanthus virginica*, 15′; *Cladrastis lutea*, 50′; *Clethra alnifolia*, 4′-8′; *Cornus nuttalli*, 8′-10′; *Deutzia scabra* (*crenata*), 8′; *Hibiscus syriacus* Jeanne d'Arc (double), *H.* Snowstorm (*totus albus*) (single), 12′; *Hydrangea arborescens grandiflora*, 5′, *H. radiata*, 6′; *Itea virginica*, 4′; *Kalmia latifolia* (evergreen), 4′-8′; *Lonicera ruprechtiana*, 12′; *L. tatarica alba*, 10′; *Rho-*

(Continued on page 66)

A FUNNEL IS NO LARGER THAN ITS NECK

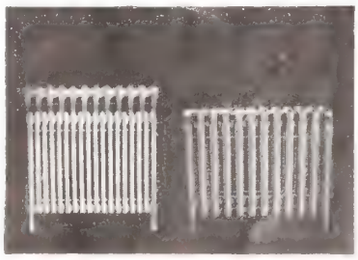


NO LARGER
TING SURFACE

"Crowding" it can result only in waste. Likewise, "crowding" the *ordinary* boiler—having limited heating surface—does not increase the warmth of a house. The excess fuel is simply wasted up the chimney.

One of the reasons the special H. B. Smith Mills Boiler is so ideally suited for oil or gas burning is that it has exceptionally large heating surface. It is the only boiler that can be crowded if necessary. When the burner turns on, all the heat units are promptly absorbed and utilized to heat the house. Obviously, the result is minimum operation of the burner and lower fuel bills.

Visitors to New York are cordially invited to inspect this distinctive Smith Boiler at the Sloane's "House of Years." Installed in this boiler is a Janitrol Automatic Gas Burner, manufactured by the Surface Combustion Corp., Toledo, Ohio, a subsidiary of Cities Service Corporation. Janitrol burners are backed by experience gained from almost 50,000 installations and are made in a large range of types and sizes.



RADIATORS IN THE MODERN MANNER

Left—Smith Midget Radiators 25% smaller than ordinary radiators of equal rated capacity. Ideally suited for use in the open or as concealed radiation.

Right—Smith Humid-Heat Radiators (patent applied for). Furnishes the required amount of radiator heat and automatically replenishes the air with moisture.

Special Boilers for Oil and Gas Burning

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Dept. CHG Westfield, Mass.

Gentlemen: Please send me a copy of your booklet describing the Special H. B. Smith Mills Oil and Gas Burning Boilers.

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in the pines



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VOGUE BUSINESS BUREAU

420 LEXINGTON AVENUE, NEW YORK CITY

A white garden found in Wales

(CONTINUED FROM PAGE 65)

dodendron (*Azalea*) *viscosum*, 4'-6'; *Rosa multiflora japonica*, 10', *R. rugosa alba* and vars., 5', *R. spinosissima*, 4'-5'; *Sambucus canadensis* (Elder), 10'; *Syringa* (Lilac) *persica alba*, 8'; *Syringa vulgaris* Frau Bertha Dammann, Marie Legraye, Jan van Tol (single), Edith Cavell, Mme. Casimir-Périer, Mme. Lemoine (double); *Viburnum americanum*, 12'; *V. cassinoides*, 12', *V. tomentosum*, 8'; *Weigela candida*, 7'.

TALL PLANTS FOR USE AT BACK OF BORDER. Summer-flowering: *Althaea rosea* (Hollyhock), white vars., double and single; Aster Lady Trevellyn; *Aruncus sylvester; Bocconia cordata; Campanula lactiflora alba, C. pyramidalis alba; Cimicifuga simplex, C. racemosa;* Delphinium, white vars.; *Digitalis purpurea alba; Filipendula camtschatica (Spiraea gigantea); Iris ochroleuca (gigantea); Thalictrum aquilegifolium, T. cornutum, T. dipterocarpum album;* Verbascum Miss Willmott.

Fall-flowering: Aster White Climax; *Boltonia asteroides; Chrysanthemum uliginosum*; Phlox Jeanne d'Arc; *Veronica virginica alba.*

PLANTS OF MEDIUM HEIGHT. Spring-flowering: *Aquilegia nivea; Astilbe japonica; Hesperis matronalis alba; Iris florentina* and Intermediate vars. *Linum perenne album; Polemonium caeruleum album; Dianthus barbatus albus* (Sweet William).

Summer-flowering: *Achillea ptarmica* Boule de Neige, *A. p.* Perry's White; Astilbe Gerba d'Argent, *A.* Moerheim, *A.* W. E. Gladstone; *Campanula alliariaefolia, C. latifolia alba, C. medium* (Canterbury-Bells), *C. persicifolia alba; Centranthus rubra alba; Centaurea montana alba; Chrysanthemum maximum* vars; *Chelone glabra; Clematis recta;* Dictamnus; *Filipendula hexapetala* (Dropwort), *F. ulmaria* (Queen of the Meadow), *F. purpurea alba (Spiraea palmata); Galega officinalis alba; Geranium pratense album, G. sanguineum album, Gypsophila paniculata,* double and single; Iris (bearded) many vars.; Iris (Japanese); *Iris sibirica alba* and vars.; *Lobelia siphilitica alba; Lupinus polyphyllus albus; Monarda fistulosa alba; Oenothera speciosa; Papaver orientale* Perry's White; Paeonia, double and single, many vars.; *Pentstemon digitalis alba*; Phlox Frau Anton Buchner, P. Fräulein von Lassburg, P. Mrs. Jenkins, P. Miss Lingard; *Physostegia virginica alba, Platycodon grandiflorum album; Sidalcea candida; Stenanthium robustum; Tradescantia virginiana alba; Veronica longifolia alba, V. spicata alba; Yucca filamentosa.*

Fall-flowering: *Anemone japonica* Richard Ahrends, *A. j.* Whirlwind; Aster Snowflake; *Chrysanthemum coreanum, C.* Hardy Japanese; *Eupatorium fraseri, E. ageratoides; Hosta plantaginea grandiflora* (Plantain-lily).

LOW GROWING. Spring-flowering: *Aquilegia flabellata nana alba; Arenaria montana; Arabis albida* and *A. a. fl. pl.; Asperula odorata; Cerastium tomentosum; Convallaria majalis* (Lily of the Valley); *Dianthus deltoides albus; Dianthus plumarius* [illegible] *album; Erinus albus; Gypsophila cerastioides; Iberis sempervirens; Iris* dwarf vars., Mossy; *Phlox divaricata alba, P. subulata nelsoni; Primula polyantha* (white vars.); *Sanguinaria canadensis; Silene alpestris; Statice armeria alba* (Thrift); *Tunella cordifolia; Veronica rupestris alba, Vinca minor alba; Viola cornuta alba.*

Summer-flowering: *Anemone sylvestris; Campanula carpatica alba, Delphinium chinensis albus;* Dianthus Her Majesty, D. Mrs. Sinkins D. Bristol Purity, *Erigeron coulteri, Galium boreale;* Helianthemum, white vars., Heuchera Perry's White *Lychnis viscaria alba; Nierembergia rivularis; Oenothera speciosa;* Phlox Tapis Blanc, P. Miss Ruys, *Primula japonica alba, Scabiosa caucasica alba; Sedum album; Stokesia laevis alba; Thymus serpyllum albus; Tunica saxifraga alba.*

Autumn-flowering: *Aster ericoides; A. ptarmicoides; Chrysanthemum arcticum; Helleborus niger.*

ANNUALS FOR SUMMER FLOWERING. (Only white-flowered forms of kinds named are intended.) Ageratum; *Alyssum maritimum;* Antirrhinum, tall and dwarf; *Argemone mexicana;* Asters, tall and dwarf; Balsam; Bellis; Candytuft, Sweet Sultan, Cornflower, double; Clarkia; Cosmos, early and late; Chinese Pinks; Godetia Duchess of Albany; *Gypsophila elegans;* Heliotrope White Queen; *Lavatera splendens;* Larkspur, Lobelia Mignonette; *Nicotiana affinis; Omphalodes linifolia;* Pansies; Petunia, double and single; *Phlox drummondi;* Poppies; Scabiosa Shasta; Sweet Peas; Stocks; Verbena; Zinnias, tall and dwarf.

SPRING- AND SUMMER-FLOWERING BULBS TO BE PLANTED IN AUTUMN. *Allium neapolitanum, A. ursinum; Anthericum liliago* (summer); *Camassia leichtlini alba; Chionodoxa luciliae alba; Colchicum autumnale album, C. speciosum album* (autumn); *Crocus biflorus, C. versicolor picturatus;* hybrid Crocuses (spring-flowering); *C. hadriaticus, C. speciosus albus* (autumn-flowering); *Eremuri elwesi albus*, 10'-12'; *Erythronium californicum, E. giganteum; Fritillaria meleagris alba;* Galanthus (Snowdrop) species; Hyacinths, double and single; *Hyacinthus amethystinus albus; Leucojum aestivum, L. vernum; Lilium auratum* (summer), *L. browni* (early summer), *L. candidum, L. martagon album; L. speciosum album* (late summer), *L. regale* (July); Narcissus, many vars.; *Ornithogalum umbellatum;* Tulips, many vars.; *Scilla campanulata alba, S. nutans alba, S. sibirica alba.*

SUMMER-FLOWERING BULBS AND ROOTS. To be Planted in Spring: Dahlias, tall and dwarf; Gladioli; *Hyacinthus candicans;* Tuberose, double and single; *Zephyranthes alba.*

CLIMBERS. *Actinidia arguta;* Clematis Duchess of Edinburgh, *C. henryi, C. montana, C. paniculata, C. veitchiana; Ipomoea grandiflora* (Moonflower); *Lonicera halliana; Lathyrus latifolius albus; Polygonum auberti;* Rose, many vars.; *Wistaria sinensis alba.*

Tuberous-rooted Begonias

(CONTINUED FROM PAGE 37)

...per winter storage the tubers will ...t for at least ten years. I have even ...own of one magnificent specimen ...hich had a twentieth birthday and ...as so large it took two men to lift the ...r in which it grew.

To get a lengthy period of bloom—...om June until frost—start the tubers ...to growth indoors at any time from ...bruary on. Sometimes it is difficult ...examining the tuber to tell which ...de is "up." Occasionally, in fact, a ...sastrous upside-down planting is ...de because the rooting section which ...ldly enough is at the top of the bulb, ...as planted for the bottom. If the top ...vity is not obvious, lay the tubers, ...for planting, on moss or on pieces ...f carpet or blanket—anything that will ...old water—in a warm place until they ...ave sprouted. Sometimes this will take ...everal weeks. Then plant each tuber ...eparately in a three-inch pot.

Prepare a light soil of garden loam, ...eafmold or its readily found substi...ute, well-chopped turfy matter scraped ...rom the bottom of old lawn or pasture ...od, and about ten per cent of sand, ...nless the loam itself is sandy. Do not ...give fertilizer until the plants are well ...stablished and old enough for a richer formula. Plant the tubers, concave side up, about an inch deep. See that each pot is well supplied with drainage—an arching piece of crock over the pot hole and a few cinders or pebbles above it—and do not let the soil dry out nor yet stay soggy. A moderately moist condition is the ideal with an increase in water after active growth begins.

FERTILIZING

When the plant is well rooted it will be time enough to begin giving frequent applications of weak liquid fertilizer. For this dried sheep or shredded cattle manure may be mixed with water and allowed to stand for at least a day until it is well dissolved. Apply it then, further diluted to a light color, about once every fortnight.

About mid-May, or at the time when the trees are leafing out and danger of frost is past, the started Begonia plants may be transplanted outside to terrace box or garden. If the bed is worked a spade-length down and the garden soil made up half of loam and half of leafmold or peatmoss, excellent results may be expected. Fertilize the outdoor bed with top dressings about every two weeks after the Begonias are growing there.

If the Begonias are desired for pot plants, they should be shifted to two-inch pots or three placed in a seven-inch pot as soon as they begin to fill the first container with roots. Do not wait to transplant until the [illegible] badly pot-bound or growth [illegible] severely checked. The [illegible] soil mixture will do for the shifted plants, for the dormant tuber but extra food may be given by means of the liquid manure.

It is also possible to plant Tuberous-rooted Begonias directly out-of-doors later in the season. The plants and blossoms will be just as perfect—flowering will be four to five weeks later, beginning late in July or August. The tubers can be set out in early May while the weather is still cool. Light frost will not harm them as it would the growing plant.

HANDLING SEED

Tuberous-rooted Begonias may also be raised from seed which will develop into plants of blooming size at the end of the first season. Seed should be sown in a shaded flat as early as February or March in a temperature of about sixty degrees. Only one who has had some previous experience and success with starting seeds indoors, however, should attempt this rather tedious means of developing tubers.

The proper method of winter storage is important for the preservation of the Begonias over a number of years. If they are grown in pots, bring these in after the first touch of frost and store them in a cool cellar where the temperature is between forty and fifty degrees. Any room where potatoes can be kept will be safe for the Begonia tubers. In the spring when you wish to start them into growth again, repot the tubers and continue the cycle as before.

If the tubers have been growing in open garden beds, lift them after early frost has checked their growth. Handle the roots carefully, spreading them out to dry in some frost-proof place for two or three weeks. When all signs of succulence have disappeared, store the tubers in boxes of dry soil, rather than sand, preserving the long roots as far as possible. [illegible] the somewhat loose sections of [illegible] easily drop off and their position will be a key to the proper repotting of the bulbs. Keep the box in the [illegible] potted plants. Watering through the winter season is not necessary in either case.

With [illegible] Tuberous-rooted Begonias should be [illegible] more properly [illegible] but will often prove to be just the flowering plant [illegible] that has previously proved determinedly [illegible]

■ *Irresistible [illegible] in the Chippendale style [illegible] your through introduction of [illegible]*

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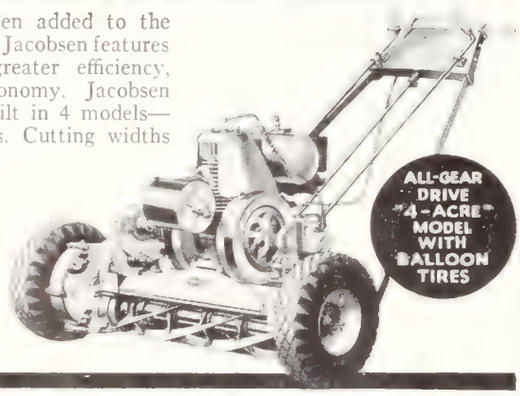
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Annuals from California

(CONTINUED FROM PAGE 45)

to drought, being not yet old enough to carry on without moisture. During some years the mortality among these early seedlings is appalling, and only those survive which have by some lucky chance been delayed in germination until a later close succession of rains sees them through their early stages.

Even these later rains may be so slight that the plant is only an inch or two tall at its flowering time. Spurred into activity by the impending dry season (which it seems to know all about) and determined to round out its life-cycle before it is caught, it speeds up, bursts into bloom, sets, matures and spills its seed, all in the greatest hurry to accomplish its destiny, even if on a reduced scale. Clarkias, Gilias, Salvias, Godetias and many other annuals will bloom in a dry year when barely above the ground, while they respond joyously to a season of abundant rain by a growth of one to two feet, linger happily over their flowering and end it only when the advancing summer drought has given them unmistakable warning of seeding time.

TREATMENT OF SEEDLINGS

From this it will be seen that the important periods in the culture of native California annuals are the early stages of growth. Keep the seedlings from drying out when they are small, but at the same time provide ample drainage. If this is done, the plant, after it is a few inches tall, will take care of itself, needing only protection from weeds. Your late spring and summer rains, if not abnormally heavy, will not inconvenience the Californian guests unless you have failed in the matter of drainage. It must always be kept in mind that most native plants of California have long taproots which require light soil for their penetration. Also that sandy soil is a security against the dangerous tight collar around the stem.

The seed of most annuals should be sown in its permanent position after all fear of frost is past. Many species will stand some frost. Some will not. The soil should be dry enough to crumble freely. Rake the seed in slightly, to barely cover it. The heavier the soil, the lighter should be the covering. Let the rain and sunshine do the rest. If the drainage is good and the soil light, if the birds eat neither the seeds nor the seedlings and the weeds do not choke the newcomers, success—and satisfaction—will be yours. It can be done, for it has been done. But not often enough. These new residents ask neither for summer watering nor for cultivation, neither for rich soil nor for pampering. They thrive on neglect.

A few of the better Coreopsis, Gilias and Phacelias will lift the garden out of the ordinary and give it unusual interest and distinction. Even though your plot is small and still in the flaunting Zinnia and aggressive Marigold stage (gay and wholesome though these two faithfuls may be) a sowing of *Layia platyglossa*, Tidy Tips, a white-tipped yellow Daisy, in front of the Zinnias, and some of the dainty blue or lavender Gilias among the Calendulas will make a good composition and blending of colors out of what was originally a rather banal planting.

Native California annuals are ideal for the flower bed beyond the reach of the hose, for that dismal spot of gravelly soil which your "bedding plants" scorn for the tiresome untidy space which lies "back of beyond." Many of them do excellent duty in the sandy soil of seaside gardens along the Atlantic coast. *Oenothera cheiranthifolia* (*O. speciosa*), although actually a perennial, is excellent when treated as an annual for sand dune planting. It spreads wide-reaching prostrate arms over the wind blown surfaces, one plant covering more than a square yard with soft silver-gray leaves and large yellow flowers. Yellow Sea Dahlia, *Coreopsis maritima*, with large glistening single flowers and *Phacelia crenata*, with Gentian-blue, bowl-shaped flowers, make an ideal taller combination for seaside planting. And some of the desert Coreopsis are apparently just as happy in the glare of the sea, these two antithetical atmospheres seeming equally satisfactory to certain flowers.

If you are unfamiliar with the indigenous annuals of California and long to experiment, here are a few of the most accommodating ones on which to cut your gardening teeth. The choice is extensive. Nothing short of a book would do justice to the native annuals of California.

As is often true of species plants, many of the original Godetias possess a grace lacking to their impressive hybridized forms. *Godetia bottae* and *G. deflexa* are almost identical and have the drooping buds and soft outlines lost in the stiffer garden forms. When well grown they make rather wide little bushes of great beauty, about eighteen inches high, bearing many large flowers of soft lilac which are particularly effective at the edge of woodlands or in the high shade of trees. These species delight in a mixture of leaf mold and sand or coarse gravel but will grow well in any light soil.

LUPINE USES

Lupinus nanus is one of a very large group of annual Lupines. It averages but ten inches in height and forms a spreading plant, every branch of which ends in a raceme crowded with fragrant blue and white (sometimes blue and yellow) flowers, which assume a lilac shade at maturity. This Lupine has many varieties, each in its particular section of California. It is a splendid annual for combinations and is lovely when grown with cream Eschscholtzias or with the lovely little cream (or cream) colored Poppy *Platystemon californicus*, with slender hairy stems and nodding buds. This Lupine will endure a heavier soil than many annuals but will do better in a light soil and will be happy either in sun or half shade. In cultivation it is a good companion plant to the better-known golden-flowered Blazing Star, *Mentzelia lindleyi* (*Bartonia aurea*).

Lupinus densiflorus and its varieties form a very interesting assemblage, each member preferring a special native locality. The type is fairly upstanding, has flowers in shades of lilac and rose, and keeps pretty closely to the coast. *L. densiflorus* var. *lacteus* sweeps

(*Continued on page* 70)

Plants of the Siskiyous

(CONTINUED FROM PAGE 43)

is certainly the best. While not confined to this range, it is here in exceeding abundance. In the gravelly valleys its much divided leaves and beautiful bicolored faces of cream and rich velvety violet will be found peeping from behind every rock. Never exceedingly showy, there is an aristocratic bearing about it that commands instant respect. In similar situations a yellow counterpart is present in *V. chrysantha* with much divided leaves and big open yellow flowers, the upper petals of which are brownish purple on the reverse. It is very effective and is outranked among local species only by *V. halli* which, in addition to its more aristocratic bearing, is delightfully fragrant.

Turning from these two outstanding beauties, the odd-looking species among the throng attract instant attention. *V. lobata* is the queerest appearing Viola known to me, either here or elsewhere. The flowers are quite orthodox yellow, differing little from other species of similar color. But the leaves, departing from all family traditions, are big, thick and more or less leathery, varying in shape from a strong resemblance to the squarely built leaves of the Tuliptree, to others strangely reminiscent of the unevenly cleft foliage of the Sassafras. The Lobed Violet certainly strays far from its relatives to pattern its leaves after those of southeastern forest trees. In addition to these patterns, numerous variations that resemble nothing else can be found on the dry hillsides preferred by it is erratic dissenter.

WESTERN VIOLET

Another curious but more beautiful species is *V. occidentalis,* whose white flowers are large and of good substance but whose elongated leaves are entirely unlike those of any of its neighboring cousins. It is a bog Violet growing in the company of Sedges, Azaleas and the enormous inflated hoods of the Pitcherplant (*Darlingtonia californica*). So far as known to me, it is very local in its distribution, being found only in wet spots along the streams and about the springs along the north base of the main range. Many of the remaining Violets in this territory are the equal of their cousins in other parts of the land, but no one of them has struck out for itself on such original lines as have those mentioned.

The Pitcherplant found so abundantly along the stream banks, particularly in the Illinois River Valley, will certainly be one of the first plants to claim the attention of any wandering gardener or plant collector. Its big, sinister, greenish-yellow tubular leaves, often two feet high, fill the swampy places. These hollow death traps with a winged aperture below the distended outer end of the tube lure myriads of insects to their doom with the faint carrion odor which they exhale. An exploring fly or beetle entering the inviting aperture and starting downward toward that attractive odor soon discovers that there can be no turning back. Long, soft, innocent-looking hairs line the tube, all pointing downward. They afford no secure footing to climb upward and gently but firmly bar the [illegible] Death [illegible]

quickly too, and [illegible] drowning to be [illegible] that odorous liquor has a stupefying effect as well. [illegible] watched a yellow-jacket, vigorous and full of life, enter one of those yellow-green traps. In the bright light his frantic struggles to return [illegible] shadowed to the outer world. After a few seconds the buzzing ceased entirely and when the tube was opened, the hornet floated [illegible] in company with a number of flies, small beetles and other [illegible] insects. The flowers of these weird insect eaters, a curiously repulsive combination of greenish-yellow and reddish-brown

The same wet stream borders that provide suitable quarters for these bizarre plants are also the chosen haunts of the Western Azalea (*A. occidentalis*), a robust, exceedingly floriferous shrub with fragrant blossoms of white and pink or orange. While not confined entirely to this range, this, the sole representative of its kind in the Pacific Northwest, is at its best here particularly on the seaward faces.

On the dry brush-covered slopes are many things to intrigue the plant lover and, where the serpentine thrusts forth in naked precipices, there are still others that clamor for attention.

In early May, on [illegible] of these serpentine outcrops, a curious little gray-leaved shrub will be entirely ignored by the unobservant and yet when the ruby sprays of the Red Rockcress (*Arabis kohleri*) are well opened, it is most conspicuous in the rocky seams where it chooses to dwell. On these points it is seldom more than six inches [illegible] but in the garden, it will double its stature. Accompanying it on one point, vividly remembered because of the exceptional display of this rare *Arabis,* I found great mats of prickly Phlox (*Phlox speciosa*), and a few *Arabis purpurascens* [illegible] with the hairy leaves arranged in tightly packed ground-hugging rosettes.

[illegible]

On the dry hillsides about this particular outcrop [illegible] other Siskiyou oddities in abundance. The most is a Blue-eyed Grass (*Sisyrinchium*) which has [illegible] of its woodland cousins in favor of rocky slopes, partially clothed in Wild-lilac, Manzanita, and the other shrubs which [illegible] the [illegible] Here growing among the weathered fragments of the [illegible] Bloom [illegible] plated leaves above which stand [illegible] flowers [illegible] dyed in purple [illegible] ized to be [illegible] the plates from [illegible] [illegible] Once [illegible] [illegible] and [illegible] [illegible] number into the thousands. It not only grows well [illegible] [illegible] [illegible] garden.

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At least ninety percent of gardening success depends upon doing the right thing with the right kind of plant at the right time; the other ten percent is out of human control, anyway, for it deals with weather and similar conditions which the insurance people describe as "acts of God."

Now, as July approaches, comes an excellent opportunity to demonstrate this fact, for July marks the real beginning of Iris planting time. The early flowering types and the bearded group are through blooming and are therefore in ideal condition for replanting. By setting them now in well-drained, sunny soil of reasonably good texture you will provide them with the best possible opportunity to re-establish themselves quickly and with lasting success.

A month or so from now, when the Japanese Iris have finished flowering, they too can be safely moved. In fact, with all types of this grand plant family, the principle is the same: transplant soon after the blossoms have fully gone. Realization of points like this—and their number is as the sands of the sea—is one of the characteristics which mark the true gardener.

QUALITY FIRST

From many directions comes the word that this year has seen a real pick-up in the buying of better-quality plants. Gardeners have learned much during the depression years, and one of the lessons they have taken to heart is that good plants are, and will always continue to be, a sound investment. It pays to get the best—best in condition and particular kind as well. Such plants cost money to produce, but the prices they command are entirely reasonable, when everything is considered.

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Plants of the Siskiyous

(CONTINUED FROM PAGE 69)

Mingled with it are stray clusters of *Ancoucería chrysantha* with its thick, leathery, dull-colored, six-sided leaves and yellow flowers, vividly different from the bright green leaves and smaller white flowers of the more widely distributed Inside-out Flower (*V. hexandra*). So far it has proven itself to be as fussy and unreliable in the garden as its neighbor, the Bleeding-heart, has been easy.

The third of the strange trio of this particular slope was Bolanderi Lily (*L. bolanderi*), a queer, sulky, dwarfed Lily with whorls of gray-green leaves and comparatively small flowers of dull brick-red, sprinkled liberally with black. At home it seldom has more than one or two flowers, although it does somewhat better in cultivation.

This by no means exhausts the list of this peculiar flora. One who visited these mountains in midsummer would be delighted with the pink haze formed in favored spots by the showy blossoms of a dwarfed Fireweed (*Epilobium rigidum*), which comes up and blooms luxuriantly after all others except a few low-growing Sunflowers have disappeared for the season. Those who travel here in earliest spring will find in abundance the Lambtongues in lavender, cream and white regalia; for the Siskiyous are the home of several well marked species. *Sisyrinchium,* the Grasswidow, will be there with gaily nodding saucers of pink or purple; and the scarlet Delphinium (*D. nudicaule*), peers from the shade of the scrub oak patches or forms airy wands of brilliance against the gray of rock slides.

Curious little plants with wide open flowers of white or lavender, their faces freckled with conspicuous black anthers, will be found in earth-hugging masses pressed down perhaps by the weight of the staggering name of *Hesperochiron pumila,* surely an overwhelming burden for so tiny a plant.

And last (for this article), but by no means least, the open glades will be edged with the unbelievable pink and white of *Phlox adsurgens* or the salmon of *Silene hookeri.* The Phlox is one of the real prizes of the entire range, a rambling little creeper with dainty leaves and big open flowers of pink and white liberally sprinkled over the foliage mass.

The Silene is equally showy, for above a mass of hairy gray leaves are carried big showy flowers of white to salmon-pink, of an unbelievable shade. Each petal is deeply cleft so that the gray of the foliage shows effectively through the edges of the blossoms.

These are spots in this range where great masses of flowers such as are popularly associated with mountain meadows can be found, but one who is expecting to find them at every turn of the trail will be sadly disappointed. For this is an ancient land. Lakes and ponds, if ever present, have been long since drained by the deepening valleys of the streams. Many of the slopes are barren of soil.

To one who goes searching for alpines and sub-alpine plants, the reward is certain. Not only these species, but many others including whole families unmentioned here, such as Iris and Pentstemon, will be found richly represented by beautiful species.

Annuals from California

(CONTINUED FROM PAGE 68)

over the Sierra foothills, giving their soft curves added grace and clothing them in creamy white. In the garden it does well in sun and loam while the coastal varieties will take a lighter soil and half shade, coming as they do from a fog-wrapped section. *L. d.* var. *menziesii,* from the coast, is yellow, *L. d.* var. *palustris* a rich deep purple, liking leafmold and half shaded banks. There is a pale pink variety and a light blue one. *L. d.* var. *crinitus* is heavy headed and hairy and its floppy horizontal habit identifies it at once. The flowers are gorgeous shades of purple or are purple and white. This variety is also coastal and in the sandy soil makes handsome natural stands together with some of the taller purple herbaceous Lupines. Although *L. densiflorus* and its hybrids keep pretty much to themselves in Nature, under cultivation they gracefully accept other wildflower associates which like the same conditions. It will be remembered that Lupines do not transplant well.

Gilias and Phacelias are natural companions. Both are good mixers. Each genera contains species from an inch or two high when full grown to two feet. *Gilia capitata* and its varieties, all in shades of blue, are slender plants of about eighteen inches and are good for giving airiness to stodgier companions.

If you can succeed with South African annuals, I recommend to you the Prickly Poppy, *Argemone platyceras,* and its variety *hispida.* It is common in the hot, sunny, gravelly soil east of the Sierras as well as on southern desert mesas. But do not attempt to grow this spiny gray-green leaved and large white flowered three-foot plant unless you can give it porous soil, a warm place and plenty of room. Sow the seed where it is to grow.

Another plant with prickles and gray foliage is the Cobweb Thistle, *Cirsium occidentale* var. *coulteri,* one of the most decorative of all California wildflowers. Thistle though it is, and under some conditions a biennial, it is worth any trouble to bring it to its beautiful maturity. Every stage of the plant is lovely. In the East the seeds should be sown in a cool greenhouse in six-inch pots of sand to which a little humus has been added. When frost is out of the ground transplant them to a sunny place (or half shade will also satisfy them) where the soil is coarse and gravelly. Decomposed granite suits them well. Give each plant a space of almost a yard square and watch it fill this space with silver stems and foliage and finally with buds of silver spines interwoven with misty, silky threads of silver. And when a flower of rich amethyst appears in the center of the frosty nest, you will be many times repaid for the shelter you gave the seedlings and will probably re-christen the plant by an un-thistly name of your own invention.

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And then there is the real joy of growing them! So much more intimate are they, so much more personal than orchard trees that one can become quite as enthusiastic over them as about some favorite ornamental plant. It is a fact that the more one has to look after a plant—just so long that is as it does not get into the hospital class, or become a hypochondriac—the more one becomes attached to it. The work done on trained fruit trees is all constructive—it is developing and perfecting something which in after years will be a lasting pleasure to look upon as one's own handiwork.

MANY USES

Many people think of dwarf fruits as being subjects only for high solid masonry garden walls such as are seldom found except upon large estates. This is entirely wrong; they may be grown against any wall which receives a fair amount of sunshine for part of the day; or the side of a house, garage or any outbuilding. They can, in fact, be grown perfectly well with no wall background at all, being trained as low hedges or cordons around garden plots, or upright to cover arbors or summerhouses. In either of the latter cases only a skeleton framework, for purposes of training, is required. It is true that a wall has the advantage of offering protection and of furnishing a background which sets off perfectly their unique decorative qualities, but from the cultural point of view it is non-essential.

The purpose for which a dwarf fruit tree is to be used has much to do with selecting the type, and even the variety, to be planted. With Apples, for instance, two kinds of dwarf stocks are used, and one of these is much slower growing and much more dwarf than the other. And for horizontal training, some varieties, such as Baldwin and McIntosh, seem better adapted than others. When purchasing trees it is well to give your nurseryman exact details of the conditions under which they are to be grown—nature of location; size of wall space to be covered; kind of fruit preferred, and so on. The simplest form of the espalier fruit tree, as prepared in the nursery, is that with two branches or arms. These are trained either upward in U-form, with the leaders about 1½' apart; or horizontally in the form of a low T with the arms eight or ten inches to two feet above the ground. The former can be used to "close up" place where upright growth is wanted, the U-shape being retained permanently in such positions as between windows. It comes well for training over arches, or to meet unusual requirements. The T-form, known as a horizontal cordon, is adapted to the development of a low hedge or fence in the open or to training against very low wall. Other forms include six, or even eight uprights, all in one plane or outlook. These will cover a wall [illegible] Often they are trained out [illegible] "fan" [illegible]

(*Continued on page 72*)

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(CONTINUED FROM PAGE 71)

strength to the part of the plant which he wishes to develop. Branches are held in place, during the process of training them, by being tied to light stakes or laths to stout wires, or to a combination of both. For horizontal training No. 10 galvanized wires, spaced about ten inches apart, and supported by wood or metal posts, are usually employed. Where several wires are needed, as in forming the support for a hedge or fence, it is better to have the top and bottom strands No. 9 wire. When fruits are grown against a wall, especially one facing south, the main branches should be kept six inches or so away from the surface, to allow a space for free air circulation.

Fruit trees which have been formed at the nursery will require little more training as their shapes are well established. The growth of side-shoots must, however, be controlled. This is done by cutting or pinching them back, after they have been allowed to make a growth of six to eight inches, about one-third. A few weeks later, pinch back in the same way again. Repeat this three times during the growing season, each time allowing one new eye to remain. The following spring any shoots which may have become too long in proportion to the others may be cut back to two to four eyes. The bearing or fruiting spurs, the development of which is favored by autumn sunshine, are formed on these short "stubs" along the main limbs or branches. In pruning back the side-shoots on horizontal mains, cut those on top more severely than the others; pointing upright, they tend to develop more rapidly than those along the sides and underneath. When growth is so rapid as to cause the bark on main stems to split, girdling (removing part of the bark in small strips around the stem) may be advisable, but bark splitting is not likely to occur unless an excess of nitrogenous fertilizer has been given. The amateur should not attempt girdling without expert assistance or advice. With dwarf fruits as with any others an adequate program of spraying should be systematically followed. The same insects and diseases are to be guarded against as with standard trees. Thinning—which is an easy matter with dwarf fruits—should be done when the fruits set so thickly in a cluster as to crowd each other. Remove the surplus when they are the size of small marbles.

The variety of fruits available in trained dwarf trees makes possible a very generous selection. Apples, Pears, Cherries, Peaches, Apricots and Nectarines are all to be had—and incidentally it will surprise many to discover that the latter may be grown as far north as Peaches. The varieties offered are the standard sorts, they are merely grafted or "worked" on dwarfer growing stocks.

Apples are grown on Doucin—a narrow-leaved French variety of moderate growth; or on the English Paradise, with broader leaves and still more dwarf in growth and hence preferable for trained specimens for limited quarters. Among the varieties available are Red Astrachan, wonderfully decorative as well as of excellent dessert quality, Yellow Transparent, and Oldenburg, all early; McIntosh Red, Maiden's Blush (another beauty), and Fameuse, for mid-season; and such favorites as Delicious, Baldwin, Winesap and R. I. Greening for winter.

Pears—grown on Quince stock—include Bartlett, Clapp's Favorite, Flemish Beauty, Beurre d'Anjou, Duchesse d'Angouleme, and that delicious little October midget, Seckel.

Peaches of standard varieties may readily be trained flat to cover large wall spaces, but for dwarfer specimens they are worked on Mahaleb Plum, as are Apricots and Nectarines. These and Cherries grown on wild Cherry stocks are to be had in a selection of the best quality varieties.

House & Garden's bookshelf

(CONTINUED FROM PAGE 64)

the principal secretaries of State, of the Lord Chancellor, and others, to draw upon the Royal Jewel House for "a varying quantity of plate with which to support the dignity of the sovereign whilst in his service," was not always considered in the form of a loan for temporary use, and was too often retained. Plate thus marked with the royal arms and insignia was not always intended for the personal use of the sovereign, and large quantities of such plate went into private households, almost directly from the silversmith. In 1718, a list made by the Master of the Jewel House shows that 5575 oz. of silt plate and 68,514 oz. of white plate had been annexed by those to whom it had been entrusted." In 1815, each permanent embassy abroad was permanently equipped with its own silverware. Much more is to be found in the book upon this subject. Then, too, there is a history of the heraldic engraving of plate, a subject hitherto neglected.

G. G. G.

GARDENS AND GARDENING. Edited by F. A. Mercer. New York. The Studio Publications, Inc.

Each spring we look forward to the appearance of the new edition of this handsome portfolio of American and European gardens, presenting as it does a wealth of photographic beauty and innumerable suggestions for the discerning reader who is on the watch for ideas he can apply to his own planting problems. There is much valuable specific information, too, in Clarence Fowler's article on American Wild Shrubs and Dwarf Trees, Mr. Solly's The Sunk Garden, the Uses and Cultivation of Biennials, by Eleanour Sinclair Rohde, and Brenda Colvin's Ornamental Value of Fruit. To those who have seen *Gardens and Gardening* in former years, further word on this current volume is superfluous. To those unfamiliar with earlier editions, let it be commended as a fine reflection of good gardening at home and abroad.

R. S. L.

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Outstanding Irises of today

even [illegible] varieties [illegible] passed the test of time [illegible] other any one [illegible] take its place in [illegible]. But among the [illegible] the recently originated [illegible] believed to be far more hardy than its fellow-Californian, Purissima. The blossoms of [illegible] white tone and placed [illegible] on tall, [illegible] stalks. The flower [illegible] orange beard, giving it a warm tone.

Just as [illegible] Morn [illegible] the warmness of its [illegible] Wambliska conveys [illegible] of the winters of its native state, Nebraska. This variety is tall and very hardy. Among the other white Iris of merit are Los Angeles, Columbine, Selene, Oriana, Polar King, White Marble and Venus de Milo. The originators of the last two could not have chosen more descriptive names.

BLUE BEAUTIES

Blue is a color intimately associated with pessimism and defeat but the blue Iris conveys only happy impressions. In this color field is to be found the finest of the old-time Iris [illegible] most of the varied color present-day varieties can trace their ancestry back to one or more blue forebears.

The giant of giants is to be found in this division. Beuchley's Giant is literally a monster [illegible] among the Iris world being a fine light blue in color and growing four feet tall. Although but recently placed on the market, this variety is finding a welcome reception because of its huge size. No doubt within the near future cross-breeding of this flower with varieties of other colors will result in an imposing array of superior offspring in all shades of the rainbow.

El Capitan, Sensation, Surprise, Summer Cloud, Souvenir de Loetitia Michaud, Sierra Blue, Pacific Blue and Gold [illegible] are excellent Iris of similar coloring, and preferable to [illegible] because of their low cost. Price is governed principally by scarcity, which accounts for the newest originations such as Beuchley's Giant [illegible] prices.

[illegible] dark blue Iris, and of these many contenders, I would select [illegible] being the best, with Meldoric [illegible] a close second. [illegible] is a large flower of heavy substance [illegible] in bloom. Meldoric is of a similar dark shade, but occasionally requires two years to become [illegible] after transplanting.

[illegible] Black Wings [illegible] Williamson, the finest Iris of [illegible] a decade ago, is still worthy of a place in [illegible].

[illegible] Iris [illegible] purple [illegible]

[illegible] and falls of this large blossom a[illegible] [illegible] of any climate. It [illegible] Iris award possible, the Dykes medal, a few years ago.

But one other white Plicata can compete with honors with San Francisco, and this is the newly introduced Theodolinda which is comparatively rare and found in but few gardens at this time. Liberty Bell, Sacramento, True Charm and Stipples are other varieties in this color group.

An unusual type is the yellow Plicata, Cydalise, which has standards of bright golden yellow and falls of [illegible] yellow heavily etched and veined [illegible].

There are few white [illegible] flowers which bear white standards and falls of a different color. Dorothy Dietz is the finest of this type. Its standards are a very light [illegible] quickly fading to white, while the falls are a solid pansy violet. Rheintochter, Mildred Presby and Folkwang are among the other popular varieties of this class.

[illegible]

For many years, hybridizers of Iris have attempted to produce a pure deep pink, but their efforts have met with little success although encouraging [illegible] has been made. All of the present pink varieties are either a very light pink, a lilac-pink, or a rose-pink, but never a pink-pink. I would select [illegible] as being the most [illegible] a pink classification. No other pinks approach it in size, height, substance or grace of flower formation. It is a [illegible] much lighter than the falls. Because it [illegible]

[illegible] popular when more wid[illegible]

[illegible]

(Continued on page [illegible])

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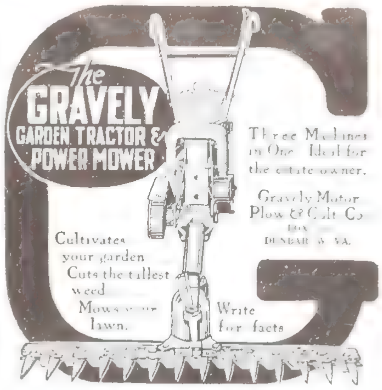
Miniature Iris, [illegible]

[illegible]

[illegible] JAPANESE IRIS [illegible]

All Plants [illegible]

ROBERT WAYMAN [illegible]



WEED'S IRISES

[illegible]

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Outstanding Irises of today

(CONTINUED FROM PAGE 73)

ruffled and frilled flowers on short stalks. Rheingauperle, Cupavo, Rose of Cuba and Rose Dominion will disappoint no one who tries them. Pink Satin, a fine descriptive name, unfortunately was used to designate an unsatisfactory flower, difficult to grow to best advantage in many sections of the country.

Variegata is taken from the word variegate. When applied to a flower, the description is meant to convey a wide diversity of color between the standards and falls, such as yellow and red.

In the yellow Variegata section, there are three contenders for first place: King Juba, Crown Prince and Largo, all of a different tone. Of the three, I would select Crown Prince as being superior. This Iris produces standards which are solid, deep orange-yellow and falls which are solid, velvety brownish red, making a distinctive color combination. The petals have such strong substance that they are like pieces of velvet. King Juba is more brilliant, with its standards of bright clear yellow and falls of deep red. Largo is a more delicate contrast, having mustard yellow standards and flaring, citron yellow falls.

Cameliard, Claude Aureau, Kenwood, Al-lu-we, Giant King, El Tovar and Henri Riviere are among other outstanding varieties of this type.

Mary Geddes is one of the most distinctive Iris I have seen, and very difficult to describe. The standards are light ochraceous salmon and the falls are a somewhat similar color, but overlaid with Pompeian red, making a beautiful color combination. It is a genuine novelty which is sure to intrigue anyone planning for color.

Another interesting blend is Rameses, the Dykes' medal winner two years ago. This variety is a symphony in rose, pink and buff, shading to yellow near the edges, and with a yellow glow at the center. A heavy apricot beard runs along the falls. Growing to medium height, the large flowers are evenly spaced on the gracefully branched stalk.

Other attractive blends are Marquita, President Pilkington, Clara Noyes, Messaline and Dolly Madison. Jean Cayeux, a new French variety, is an odd coffee-colored Havana brown which has met with wide approval because of its unusualness.

A UNIQUE HYBRID

When two distinctly related members of the same general species are crossed, the result is generally unsatisfactory and anything but beautiful. The mule is a typical example. Adventurous hybridizers have crossed widely distant branches of the Iris family to produce many seedlings of ugly appearance or beautiful flowering plants too weak to live long. One cross, however, resulted in a gorgeous, unique hybrid which has always won a place on every list of superior sorts. This hardy hybrid is William Mohr, a gigantic self color of pale lilac, closely netted and veined with deep violet, thus producing a weird yet very lovely effect. This enormous flower is produced on stems that grow from 20" to 25" tall, with but two blossoms to each stalk.

There are many thousands of Iris varieties now on the market, but less than two hundred are worthy of a place in the garden. A collection of a hundred would cover the entire color field and include in all the finest specimens available.

The average gardener who has seen only the older, inferior types of Iris cannot imagine the beauty of these new, superior blossoms. When Iris are mentioned, ninety-nine out of a hundred people conjure up a mental picture which is about as accurate as if they imagined a 1915 type automobile when the subject of cars is a conversational topic.

Such flowers as Beuchley's Giant and William Mohr have petals as large as 3¾" by 2¾", while many others are nearly as large. Flower stalks of 40" to 50" high are common, and seven to twelve or more individual blossoms on one stalk are far from rare.

CULTURE

Cultivation requirements are simple. The plants will grow in practically any climate and any soil, although a loamy soil of medium richness is best and an acid soil is poorest for their development. The roots are planted during the summer months, when dormant, and become firmly established in their new location before winter sets in.

The Iris rhizome is really a thick fleshy, bulbous-appearing root containing a great amount of moisture. This part should be placed in the ground so that the top surface is barely above the soil. Fine feeding rootlets grow down from this portion of the plant.

Unlike shrubs and other plants, Iris varieties cannot be obtained at one's neighboring nursery. If the nurseryman carries any at all, the varieties generally are of the older, inferior type which should have been discarded years ago. But there is at least one Iris specialist in each section of the United States whose gardens the interested flower lover may visit in order to see the latest creations in bloom, or to whom one may send orders by mail. More than 75 per cent of Iris sales are made from catalogs. The roots may be sent great distances with little or no chance of loss or injury.

Irises mentioned in this article belong to the tall bearded group, which is the most popular. They bloom over a period of four to five weeks in late spring. The dwarfs, a different branch of the family, bloom several months earlier, and the intermediates, resulting from a cross of tall bearded and dwarf types, come into bloom between the two seasons, thus making a long season of bloom. A number of varieties have been originated recently which bloom in the early fall. The best of these are Franklin Roosevelt, Golden Harvest, October Opera, Equinox and King Junior.

Editor's Note: The garden plan illustrating this article was worked out by Robert S. Sturtevant, landscape architect, for the American Iris Society. It is shown here by courtesy of Mr. Sturtevant and the Society.

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The government permitted this liquor to be held beyond the accustomed 8-year legal limit to meet medicinal needs during the dry regime.

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Naturally each year the original stock has been drawn against, so that today only a fraction of these rare 16 and 18 year old whiskies remain.

Our pre-prohibition bourbons, for example, include such famous old names as Sunny Brook and Old Grand Dad, each over 16 years old. Some of them 18.

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Referring to halitosis, the unforgivable social fault, a New York woman of considerable prominence recently said—

"I am amazed at the number of really nice women, who are fastidious about everything but their breath. They seem to take its pleasantness for granted—when often, too often, it is otherwise. Men, of course, are even worse offenders."

The truth about halitosis is that no one is immune. Everybody has it at some time or other. That is because food fermentation goes on in everybody's mouth—and fermentation produces odors. Tiny bits of food that careful tooth brushing has failed to remove, are the most frequent causes of this condition, says a leading dental authority.

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NRA

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House & Garden, August, [illegible]

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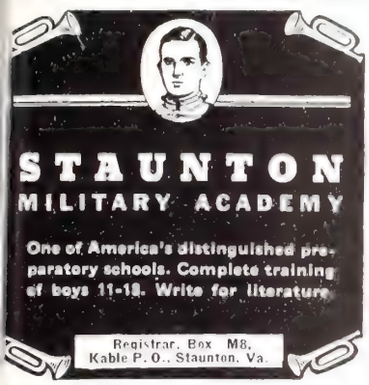
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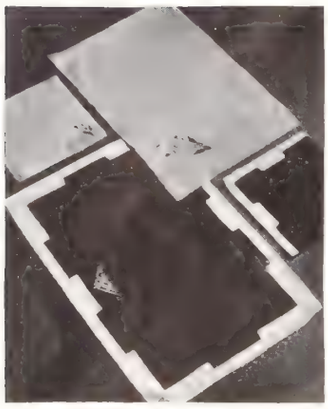
AMERICAN [illegible]

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Shopping Around . . .



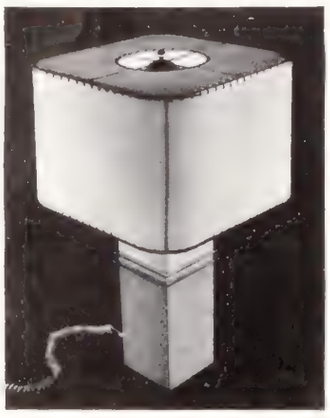




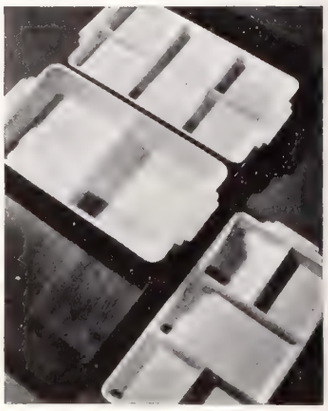
A SHY ingenue and a blasé sophisticate from among the new table lunches are illustrated above. Both are luncheon sets. Topmost is a dreamy combination of cream colored and pale green linen with a very little daisy crash edging at one corner. Or, in place of the green, one may have gold. $15 for a service for eight, with runner. For the sort of moment when you and the table must look pretty smoothy, marine blue linen with bright white border and white embroidered monogram will supply the proper atmosphere. Or it may be that you'll prefer maroon red or dark green with white. $24.50 for eight places. Bourne-field, 2 East 57 Street, New York



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APPETITE is an insidious disease that seems to attack the strong and the weak alike and for which no permanent cure can be found. Some temporary relief can be obtained however by judicious treatment with the articles above. First of all, there's a tremendous walnut tray —25 by 14 inches. And next, there are three gigantic hors d'œuvres dishes that fit exactly into the area of the tray. And finally (not illustrated) there is the colossal amount of food which this tray, and these dishes bear to the anemic and the starving. Center dish is very deep, divided in two—the others, shallow. White pottery. Stainless tray. All, $35. Pitt Petri, Waldorf-Astoria, New York



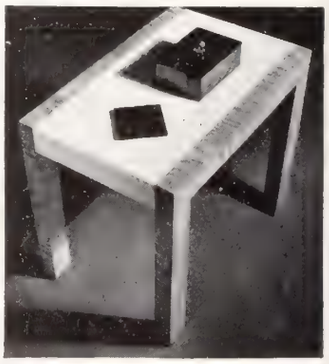
PEOPLE who like to entertain their friends with a little legerdemain now and then should add the apparatus to their props. In repose, this is a generous tray, with no legs Load with edibles, carry it start to set it down where there isn't any table. Before anyone faints, press the lever underneath the handles and four sturdy legs pop out to save the day and the refreshments. A special feature of balance makes this contrap- White with red; or blue, green, red, black, canary or brown with white. $7. Ovington's, 437 Fifth Ave., New York



MORE than spirits—and I don't mean the supernatural kind—are being aged in the wood these days. You must have seen something of the wooden plates that've mobbed our modern, and - of-doors tables. Now the salt and per and mustard have put on waistcoats, too. Ultra-modern though they be, they also look pretty neat in the Colonial type of setting with maple or pine furniture. The three pieces with tray are English walnut. $10. Rena Rosenthal, 485 Madison Ave., N. Y.



IF it doesn't raise your blood pressure to think of blankets in this weather, and you plan for the future, then hearken to the tale of a blanket cover that gives beds that well turned-out look in November and December, and may serve as a spread, now. Of pure dye crêpe satin in any shade to order. The monogram and the border are the crêpe side of the satin, the border attached with what is known as *duturq* hand-stitching. 72 by 90 inches. $29.50. Eleanor Beard, 519 Madison Ave., N. Y.



F. S. LINCOLN

NICE is an adjective which fits the trim little table shown above awfully well. It's neat and well-bred and unobtrusive-looking and of a size that's useful in any number of places. It's just the right height for a coffee table and can be used as an end table with those very low modern chairs and sofas that almost seem to sit on the floor. The top measures 13 by 11½ inches. 15 inches tall. The frame is waxed English sycamore—a light, honey-colored wood with an interesting grain—finished with an alcohol-proof, white micarta top. Strong enough, too, for use as a bench. The price is $10. From Joseph Aronson, 215 East 58 Street, New York

A HEAP of featherweight morsels of istry to whet the cocktail appetite no obilized at right to help a harassed ostess. In the niche are appetizings—short and pleasantly stout red ollow to be filled with caviar, pate e foies gras, anchovy paste and sardke. $1.10 a box. Then there are long in cheese sticks that add that *je ne sais quoi* to any kind of beverage, as well as soup and salad. $1.10 a box. In the nge open box in the rear is a glamtous assortment known as "Cigarettes e Paris"—rolled wafers flavored chocate, vanilla, rum and orange—to be ibbled almost any time. $1.95. Robert V. Kellogg Co., Springfield, Mass.



RANKLY, the tall, stately cigarette right won't shell the peas, nor string e beans, nor wax the floors, nor lighten your labors in any way. In any practical situation it's null and void—ut just watch it in the living room. ith the aid of a twin putting on an act n the mantel shelf. And just try the me combination on the sideboard in rt Regency dining room. Height, 12 ches; diameter, 7¾ inches. Made of e clearest, most sparkling crystal. riced, individually, at $17.50. Steuben lass, Inc., 748 Fifth Avenue, New York.



A COMPLETE line of kitchen accessoies—all of rubber—is causing quite a urore among our home-loving sisterood. The rubber is very firm and durble—in fact, it can take it. Green, red, lack, or blue and white. The large rectngle at right is a corrugated mat that an be used on bathroom as well as itchen floors. 14 by 24 inches. $1. Then ere's a dust pan which being all rubber is quite noise-proof. 85c. At upper ght there's a refuse catcher for the nk, and plate scraper. 25c. At lower ght, a pusher that cleans the sink. 50c. ewis & Conger, 6th Ave. at 45 St., N. Y.



AT THE left is a combination of fine delicacies from a super New York food shop. All these attaches can be ordered shipped anywhere on the American continent. The Terrapin Baltimore in the front row comes in pint and quart jars. $4 and $7.50, respectively. Next to it [illegible] floating blissfully in good old Three-Star Brandy. $1.25 a pint; $2.25 a quart. In the rear, from left to right. Curried chicken with rice, ½ pint, 60c; pint, $1.10; quart, $2. Roseleaf jelly, 50c and $1. Duck in orange sauce, jellied, ½ pint, 50c; pint, 90c; quart, $1.75. Vendome, 18 E. 49 St., New York



WHEN my heart beats faster at the sight of a shiny frying pan I wonder if I'm domestic, after all. I look at that mop at left and my resistance is gone. It has a sponge rubber edge and you use it, wet or dry, to wash or to sweep, if you please. It works so easily practically no strength is necessary. $1.75. Merchants & Manufacturers Co., Springfield, Mass.

The dust pan, [illegible] goes too—with 27 inch-long handle so you don't have to stand on your head to use it. A rubber edge sticks to the floor. 50c. Patent Novelty Co., Fulton, Ill.



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NEWPORT

The August visitor to this famous Rhode Island resort will find numerous activities to command his attention, commencing with the annual invitation golf tournament at the Newport Country Club August 2, 3 and 4. With the arrival of the New York Yacht Club August 10, yachting will be the chief attraction. In this connection three races will be held—the Astor Cup race, August 16, the King's Cup race, August 17, and the Brenton Cup race.

Many of the country's best tennis players will participate in the annual invitation tennis tournament at the Newport Casino during the week of the thirteenth. The Dog Show on the eighteenth will also be worthy of a visit.

HOLLYWOOD BOWL

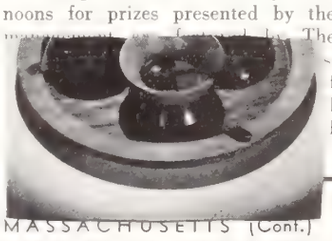
A glance at the list of box-holders for the Hollywood Bowl Symphony Concerts indicates that the moving picture colony is fairly well represented at these popular concerts which are given on Tuesday, Thursday, Friday and Saturday evenings during July and August.

Several famous musicians will be guest conductors of the orchestra during August. José Iturbi, the Spanish conductor and pianist, will direct the orchestra for two weeks commencing August 7, while Ossip Gabrilowitsch will close the season the week ending September 1. He will also appear once as a soloist with Iturbi conducting.

WHITE MOUNTAINS

A trip to the White Mountains during August will disclose a variety of entertainment almost everywhere you may go.

Putting matches on Saturday afternoons for prizes presented by the



Italian Moonlight Fête on Lake Gloriette are on the program at The Balsams, Dixville Notch, as are lacrosse matches between two prominent teams, and the annual horse show and gymkhana. Each Friday evening a play will be presented by the Notchland Players.

The Mountain View House at Whitefield will hold putting matches followed by tea every Saturday afternoon. Morning musicales by the Orchestral Club are a daily feature. Polo matches at the White Mountain Polo Ranch at Whitefield are scheduled for Sundays, Tuesdays and Thursdays.

The leading August social event at The Waumbek, Jefferson, New Hampshire, is the annual Black and White Ball. Putting matches followed by tea are also planned.

BOLTON LANDING

The peace and quiet of Lake George will be disturbed temporarily August 3, 4, and 5 when the Gold Cup Motorboat Regatta is in progress at Bolton Landing, New York. In addition to the thrills provided by the motorboat races, there will be several special events, chief of which will be a hydroplane race for the Governor Lehman trophy. Social events to be held in connection with the regatta are the Gold Cup Ball and a Carnival Dance to be held in the French Village Grille of the Hotel Sagamore.

The second week in August has been tentatively chosen as Tennis Week at the Sagamore. Again the French Village Grille will be the scene of a large social function, this time the Tennis Dance, which will be held the last night of the tournament.

JUST TO KEEP POSTED

TENNIS: Longwood Bowl tennis tournament, Longwood Cricket Club, Chestnut Hill, Massachusetts, August 6-11.

DOG SHOW: Lenox Kennel Club. Lenox, Massachusetts, August 11-12.

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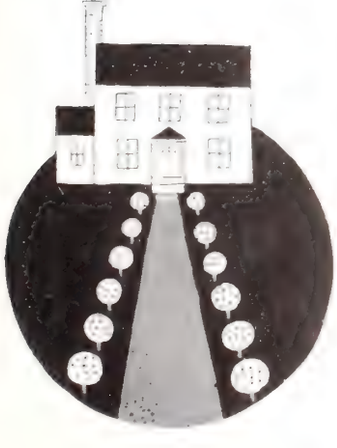
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The Dog's Coat

THE condition of a dog's coat reflects the care and thought his owner gives to the animal's food, grooming and sleeping quarters. After all, nothing about a dog is so indicative of good food and good care as a beautiful, lustrous coat, of the right texture, with a healthy color. By the same token, the absence of any or all of these characteristics is a signal that matters are not right, either through the ignorance or carelessness of the owner.

The term coat denotes the skin and the hair covering it. Generally what affects the skin will affect the hair. When healthy, a dog's skin is soft and pliable as a chamois glove. The secretions when [illegible] pressure from the hand. The underlying blood vessels [illegible] conductors of the orches[illegible] and [illegible]ring August. José Iturbi, [illegible]anish conductor and pianist, w[illegible] direct the orchestra for two wee[illegible]dition[illegible]mmencing August 7, while Os[illegible]brilowitsch will close the seas[illegible] by two[illegible] also appear once as a solo intern[illegible]h Iturbi conducting.

WHITE MOUNTAINS

[illegible] trip to the White Mountains d[illegible] August will disclose a varie[illegible] which [illegible] entertainment almost everywhe[illegible] The[illegible] may go.

Putting matches on Saturday af[illegible] for prizes presented [illegible]

Nature sees to it that the undercoat is shed each year, generally, twice but certainly once in spring in anticipation of warm weather. The shedding of the undercoat varies with the individual dog.

When the shedding commences it is time to emphasize the daily use of proper comb and brush. Grooming will then prevent the falling hair from matting and tangling. The quicker the falling coat is removed the quicker will the new coat come in. This is particularly true of puppies after losing their first undercoat. Grooming is necessary the year round. Both combing and brushing are required in the long-coated breeds. The skin of the dog has no sweat glands, but is generously sup-



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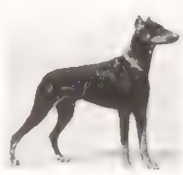
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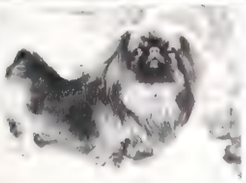
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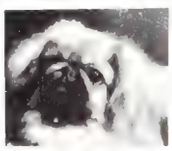


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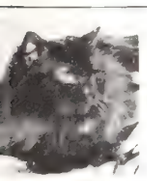
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The Dog's Coat

...ghed ... [illegible] ... only natural to keep it clean and glossy. Brush and protect the coat. In this case the skin is massaged and stimulated to keep pimples from developing and the hair from falling out.

Grooming and the proper selection of combs and brushes to be used depend on whether or not the dog is a toy, such as the Pomeranian, a long-coated breed such as the Collie, Chow, or German Shepherd, or a short-coated breed such as the Boston Bulldog or the Dalmatian. There are styles of combs and brushes suitable (and unsuitable!) for each class.

It is important to use the right kind of brush or comb for the different textures of coat, as one brush cannot do justice to all. Hard-bristled brushes should be used only on dogs with coarse hair. Soft-bristled brushes are for dogs with fine hair. Wire combs are for dogs with long hair. Rubber combs are for dogs with short hair. Rubber combs are also good for massaging the skin. Massaging makes the coat supple and comfortable. After a good session rubbing with the palm of the hand in the direction of the muscles completes the toilet and adds lustre to the coat. A certain hour of the day that fits with other household duties should be selected for the daily grooming. Meal times are not the best times. Some dogs resent being annoyed while eating. So would you. Other dogs would have their attention drawn only

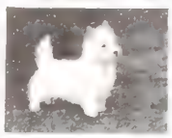
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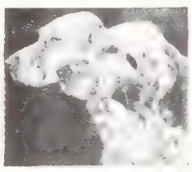


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KEN-L-RATION

The Dog's Coat

(CONTINUED FROM PAGE 11)

long enough to lose zest for finishing the meal, thereby causing indigestion. The meal should always be eaten leisurely and without interruption.

The novice who attends a dog show and watches the professional handler prepare his dog for the ring will observe that the operation is performed with the least inconvenience and labor to the operator and the least annoyance to the dog. Most dogs love to be groomed when the work is done correctly and at suitable times.

It all depends on how you go at it. Select a table or a tray for the dog to stand on, and so the operation may be performed with little exertion

[illegible]

[illegible] should be a matter of care and thoughtfulness. There is a comb for almost every kind of coat. With an ill-suited comb the undercoat can be pulled out and the poor animal left void of proper coat protection during cold weather, or a fine specimen may be ruined for the show ring.

Washing is hardly desirable or necessary, if grooming is done often enough and in the right way. Washing is permissible but not necessary in the summer. During winter it is not even advisable, generally speaking. This applies with particular emphasis to puppies and short-haired dogs of all ages.

Daily grooming, good food, and clean sleeping quarters will keep a dog's skin and coat clean and sweet. Fleas, though an evil that comes in summer, especially in August, can be kept out by spraying the dog's quarters every other day with a good disinfectant.

WINTER PRECAUTIONS

A puppy should not be washed until at least a year old. Washing is not dangerous even in winter if all precautions are observed. Neglect is what causes serious results in cold weather. The few dogs this writer has washed in winter were treated in the evening in a warm room to avoid their taking chill. They were thoroughly dried and kept in the house all night, particular care being taken to keep the animals free of draught. In every case the dog was washed for showing the next day, always without serious results.

The water to be used should be about 105 degrees F. or if tested by hand should be comfortably warm to the touch. The soap should be one specially recommended for dog washing.

SOAP AND ITS USE

When a soap is used extreme care must be used to rinse the dog's coat [illegible] so no suds may remain in the coat. Toilet soaps fall short in accomplishing desirable results. They are not intended for dogs. The wrong kind of soap is likely to cause irritation of the skin and eventually skin trouble. If you must wash the dog use a good soap prepared specially for dogs.

Though washing is not generally recommended, many times a swim in ocean or river is beneficial because it provides a form of exercise that can do no harm, while a good shake when he comes out, followed by a smart run, provides a quick dry. As salt water has a tendency to make the coat clammy and to irritate the skin a fresh water rinse is necessary. It is well to remember that force should not be used in performing the first bathing operation.

COAT CLIPPING A FOLLY

Contrary to popular belief, clipping the coat, instead of giving the dog comfort, increases his discomforts. Nature takes care of the removal of the undercoat but leaves enough hair for protection from gnats, flies and hot sun. Nature not only removes the coat that should come out at the proper time of the year, but assisted by careful grooming and good food, hastens the growth of the new coat, so that when climatic conditions require a heavier coat it is there. When the coat is clipped close to the hide in spring, the dog lacks proper covering at a time when it is needed most. Artificial means such as a blanket are then required to provide what nature would supply. Clipping also destroys the coat for a long time, whereas a coat that is plucked or stripped will grow and afford protection to the dog at all times and under all conditions.

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Shall It Be a Male or Female?

When about to buy a dog the ever perplexing question arises: Shall it be a male or female? In early times the female was the house pet and watch-dog. The belief she is not a desirable pet dates back to the time of the Crusades, when the Crusaders brought back to Europe the contempt that the true Moslems felt toward female dogs. The female was especially abhored. They were forbidden to touch one. Dogs were permitted to live only as public scavengers.

This prejudice against the female has continued with more or less intensity until the present but it would seem today that the trend is as much to the female as to the male as a house pet and companion. This is as it should be.

In dogs we demand companionship, watchfulness and protection. The female gives us all these in far greater measure than the male. Many times she discriminates more carefully between friend and foe. In the house she is cleaner, quieter and more devoted. House-breaking is much easier with the female than with the male. As a pet for children she is to be recommended: because of her maternal instinct she is more devoted to them. In sporting dogs, (Dogs used to hunt game in the field) expert hunters recommend the female more than the male, because she shows more quickly and surely all the qualities required for hunting and retrieving game. C. L. HARRISON.



The Dog's Coat

dog's toe nails. These require occasional cutting to avoid lameness. Dogs that exercise over hard roads or pavements rarely need nails cut, except in the case of house pets not accustomed to hard trimmed with proper instruments. Care must be exercised to cut the nails properly. Cutting into the quick, so that the blood flows must be avoided. A careful study of the structure of the nail before starting will indicate where the cutting should stop. Most dogs resent this phase of grooming, especially the first time, but patience coupled with care will serve to avoid the dog's antipathy against future operations. Application of oil or washing the dog's foot in soapy warm water will soften the nail and thus make cutting easier, at least for the dog.

[illegible]

Dogs are subject to a variety of eczema, called eczema. One is best described by the term "scaling" eczema that causes the dog to go almost frantic scratching and biting his skin, although no fleas or other parasites are to be found. Undoubtedly something is wrong, but in most cases the owner seems unable to state just what it is. Too frequently he resorts to various cures and various other experimental treatments which do no good and sometimes, work considerable harm.

First have the dog's stool examined under the microscope to see worms are not present. Stop frequent washing, and thus let the oil, if any, secreted in the skin do its work. Then be sure that the diet is right. An absence of meat, and an over abundance of starchy, green vegetable food, will cause the unhealthy state of the hair [illegible] to be and [illegible] to dust or [illegible] kind of [illegible] meat in the food is necessary, but it should not be cooked. For instance, boiled cabbage is not suited to the digestion of a dog, which is a carnivorous animal and must have the food Nature intended it should have—meat, raw, and plenty of it. The puppy that is raised on raw meat will be cleaner, eat more readily in his bowls. Any commercial food that is preponderantly meat is far better for the grown dog than the "table-scrap" or vegetable diet. No matter how strongly we may feel about it we should not attempt to contravene the laws of Nature in preparing the dog's diet.

IN CONCLUSION

So, by way of summation, this whole matter of keeping the dog's coat in proper condition, and its possessor consequently a [illegible] happier, more comfortable animal, comes down to a few rather simple rules. It is just another example of the value of applying common sense based on an understanding of the fundamental causes and factors which are involved. One of the biggest crimes in canine handling is to follow a "try it on the dog" policy. Whatever happens, know what you're doing, and [illegible]. Blind experimenting is [illegible]

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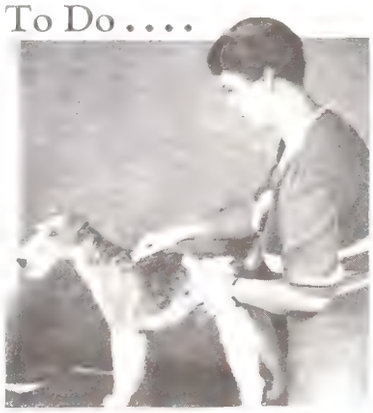
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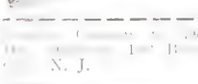
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VOLUME LXVI, NUMBER TWO

NEXT MONTH







became more and more intricate, until it very probably died of its own complexity.

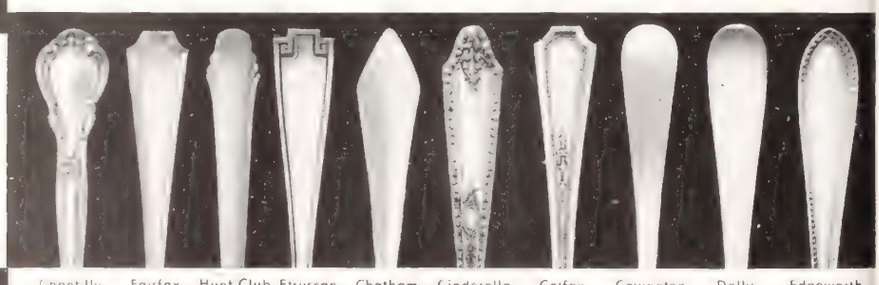


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THE COURAGE TO SPEND. Maybe the New Deal is going to produce a new brand of courage—the courage to spend money. Certainly the Government has set a splendid example of it. If in each community a handful of people would only follow that example a new prosperity would come in short order.

Very little courage is required to save money but a dogged belief in the country and one's capacity to earn is required to spend money. That sort of courage is sorely needed today. Its leadership should start at the top; in fact, we are willing to prophesize that the leaders of tomorrow will be selected from those who have the courage to spend today.

FIGHT FOR HOME. The next time we gird on our armour it will be to battle with a heresy. This heresy has been growing during the past two years among the weak-kneed and improvident of those who own homes. Especially among those who owned homes that they mortgaged up to the eaves. They are saying that never again will they own a home. Never again will they be caught holding the bag. Well, considering the small actual amount of equity some of these languishing home-owners had in their homes, the part of the bag they hold is infinite-simal. In the good old hot days they claimed they could make more money playing the market with the money that should have gone into equity. So they played and got burned, and now they are squealing.

Such people always do squeal. Their faith in home ownership as a basis for good family life and a prosperous nation was pretty weak to start with. The great trouble with their present lament is that they may be able to convince others that they are right. This is a serious situation. A heresy of this kind must be fought as soon as it crops up. Here today and gone tomorrow is no basis on which to build a stable family or a lasting nation. A nation of renters is a nation built on shifting sands. Only on the sound rock of home-ownership can a nation be well founded.

VIRGINIA DISTINCTION. This as [illegible] a recent visit to that delectable spot, the Piedmont Valley of Virginia, that you may distinguish a Southerner from a Northerner by the manner in which they butter hot biscuits. The crass Yankee cuts the biscuit in half, spreads the butter, and leaves the buttered surfaces exposed to the air. The Southerner butters the halves and immediately puts them together again. The Yankee patiently gnaws a half at a time; the Southerner bites through both halves. . . . Well, men have gone to war over even less than this.

ALTERNATING THE METALS. The passion for metal service plates has caused one enterprising hostess of our acquaintance to go in for them heavily. She has three kinds—copper color brass and chromium—and she alternates these around the table. For luncheon on a warm, summer day what could be more cool and glittering?

THE [illegible]. [illegible] Maybe [illegible] people like us so much. Perhaps we will presently [illegible] which caused primitive man spontaneously to [illegible] and the drama. Anyhow, dining and wining [illegible] poets have always had something to say about it. Not the least of [illegible] Restoration versifier, Richard Lovelace, who prettily says, of one of these parties:

> A fragrant bank of Strawberries
> Dropt Lark-like Accents there
> Was ode, table-dot [illegible]

BEAUTY AND THE BEE. Cautious? We hesitate to write these lines lest they appear ungallant, but after several years of dabbling in garden club matters we wonder why so many of the members have become so utterly other-worldly as to abandon [illegible] odds-and-ends which, [illegible] more worldly-inclined continuously employed. True, there is something downright and honest about the leather complexion and hands tanned with soil, only we wonder if some of the ladies aren't carrying honesty too far. Perhaps some venturesome garden club might offer, among its prizes for [illegible] a complete beauty kit.

SONG—IN THREE SEASONS

[illegible]
Which drinks the rain,
Will brightly turn
To green again.

But I will wear
For want of you,
[illegible]
[illegible]

[illegible]
[illegible]
While you looked the other way
[illegible]
[illegible]
But come still, oh, don't delay,
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]

And underneath my body
[illegible]
[illegible]

THE [illegible]. [illegible] To the [illegible] of soups [illegible] tomes—and yet she is said to have suffered delicate health all her life!

TO GILBERT SCOTT. Decidedly the architectural [illegible] epitaphs of the [illegible] those that have become antiquated. It should afford employment for many architects.

And yet while there [illegible] restoring and restoring houses, let architects not forget that they have a long way to go before they touch the record of Gilbert Scott. This estimable English architect who flourished in the past century, had a hand in the restoration of thirty-nine cathedrals, ten minsters and four hundred and seventy-six churches. He is usually remembered for the mistakes he made—the good works to have been interred with his bones.

ONE-MAN GARDENS. This was by way of being an experiment. House & Garden believes that during the past four years many people, who had large places, have actually gotten down to doing some of the gardening themselves. To try out this theory, we offered three plant prizes to members of the Nassau County Garden Club of Long Island for one-man gardens. To [illegible] gardens we mean where a [illegible] is employed. Or a farmer-gardener. Or only one assisting gardener. Or where the owner herself or himself really does the work, with a man coming in to take care of such routine tasks as mowing and spading.

After two tours of inspection the awards were made:

First Prize—Mrs. [illegible]
Second Prize—Mrs. [illegible]
Third Prize—Mrs. [illegible]

Honorable Mentions went to Mrs. William W. Hoffman, Mrs. W. W. Hoppin and Mrs. Adrian Iselin.

[illegible] House & Garden would like very much to [illegible] the country next spring. Is your neighborhood [illegible]?

ANOTHER [illegible]. To the [illegible] of soups [illegible] the [illegible] of the [illegible]. Here [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] sounds thickish, but it really isn't. Men, who seem to prefer thick soup, grow adjectival over this simple offering to the altar of gastronomia.



Perfection in the kitchen

ALL is highly practical in this beautiful modern kitchen, from tiled walls to steel cabinets, monel metal dresser tops and marble-topped table. In the home of Mrs. George Backer, Oyster Bay, L. I. Decorated by Diane Tate and Marian Hall in collaboration with Mrs. Backer. Treanor and Fatio, architects

OPPOSITE. A new idea in walls. "Dish ran away with the spoon" frieze, a bright thought of Anton Bruehl's, can be cut from oilcloth. This efficient kitchen of steel cabinets, monel sink and latest equipment, was furnished by R. H. Macy in coöperation with Janes & Kirtland and International Nickel Co.



Renovize your kitchen

By Elizabeth Hallam Bohn

In this age of modernization, new words are constantly cropping up. "Renovize," the first word in the title of this article, was invented in the Quaker City as a sort of depression cure. The word has resulted in leading a goodly number of Philadelphia home-owners to "Repair, Remodel and Restore"—the three R's of the Recovery Period.

In my opinion the kitchen is the room in which to begin the renovizing program. This is sound business, for there are still bargain prices available on quality kitchen equipment. Many kitchens today are suffering from senility—the range may still cook but the burners sputter, the oven doesn't heat properly and it has lost its comeliness and efficiency; the refrigerator won't refrigerate; the walls may be dull and absorb light by day and night; the floors worn and the woodwork dingy; the sink too low and not properly equipped with drainboards; there may not be sufficient electric outlets; the ventilation might be inadequate, and, last but not least, the routing may produce fatigue.

The active movement of renovizing on the part of home owners at the moment is resulting in kitchens that are not only beautiful and comfortable, but are so arranged that they have become the production department of the home, the business office and the social center all rolled into one.

Before considering the particular advantages, economies and convenience afforded by new equipment, however, the kitchen as a whole should be studied with a view to grouping each piece of equipment in its proper working center, keeping in mind saving steps and time. For example, the working center should be so planned that deliveries are made direct to refrigerator and storage shelves, and utensils and containers for this section placed so conveniently that they may be readily grasped without effort.

A number of manufacturers of appliances offer kitchen planning services that have proved a great boon to modernization. With full knowledge of the dimensions of this important room and the exact location of windows and doors, these firms will prepare for the home owner a layout even to the point of placing equipment in its logical location. With the aid of these efficiency engineers, there is scarcely a kitchen, no matter what its ancestry, that cannot be rejuvenated.

Since the advent of repeal, entertaining at home has become more popular, and no kitchen is safe from sudden social invasions. One hostess is quoted as having said that her parties usually end in the kitchen, or in that all too familiar time-honored custom of raiding the icebox. Undoubtedly, this is one of the reasons why we have now all become much more kitchen-conscious.

The first thing to consider in the renovizing program is the floor. Kitchen floors should afford comfort for the worker, long life, ease of upkeep and appeal to the eye. In keeping

with this requirement, a wide range of good floorings are available in the market today—stain- and soil-proof linoleum floors alive with warm color recapture the elusive charm of old-world floors created by master craftsmen; cork, rubber or synthetic tile floorings, some in new marbleized effects present a mellow richness and resiliency that make them a pleasure to walk upon. Many of these floorings can be installed without trouble over old concrete or wood floors.

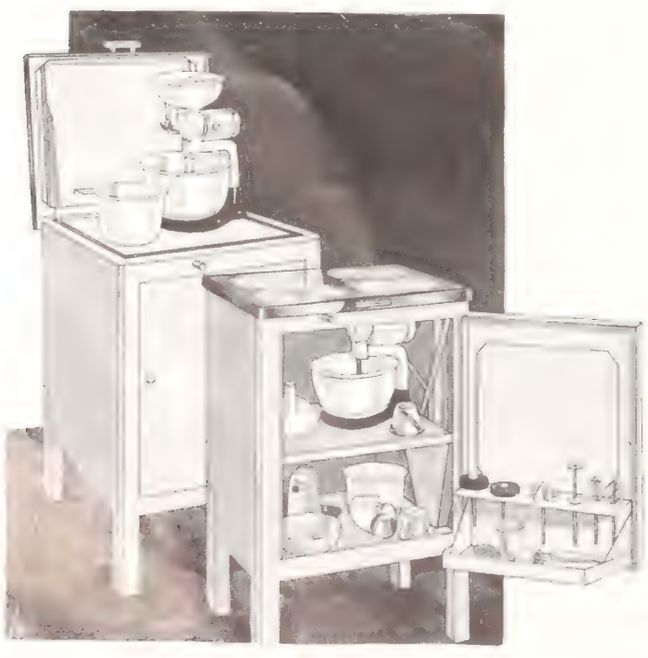
As with any fine possession, floors must be given some care, for no part of the house receives such ruthless wear. In general, however, new floorings demand very little attention—a quick, daily brushing to remove surface dust and a weekly waxing take the place of all bothersome floor care. Manufacturers warn against the use of abrasives, and it should be remembered that floor oil should never be applied to a waxed surface, nor should the oiled floor be waxed. Many types of floor polishing machines are now available to make the care of waxed floors a simple task, and the new vacuum cleaners boast polishing attachments. The maker of a famous floor wax has developed for dingy floors a protective polish that keeps them clean and gives the floor a beautiful luster as it dries. Flat-as-pancake mops whose firm center polishes as it picks up the dust are also available for kitchen floors. These are made of long-fibered cotton, the mop being detachable from the handle for washing. Flooring experts will suggest suitable designs and types of flooring upon receipt of a detailed description of the kitchen or a blue-print.

Upon entering a kitchen, one's attention is generally first drawn to the floors and walls. If the walls are fresh-looking, airy and light, we immediately say—"what a friendly and beautiful kitchen!" Structural glass for kitchen walls has become immensely popular, and especially so in the renovizing of homes. This special glass is made in flat slabs which come in a full range of practical sizes up to 5 feet by 7, and are applied like marble. Walls of this glass cloak the kitchen in new, sparkling beauty and give it a spacious reflectivity. It will not check, craze or stain and is easily kept clean by merely wiping occasionally with a damp cloth. The glass may be installed right over present kitchen walls with minimum disorder. Other wall coverings suitable for kitchens include wall papers in attractive patterns, wainscotings of tile design and reasonably-priced replicas of marble taken from the finest quarries. For the room with painted walls, one company has developed an efficient cleaning solution which makes them spick and span instantly, and restores their glossy finish as well. It is equally effective on doors and other painted woodwork.

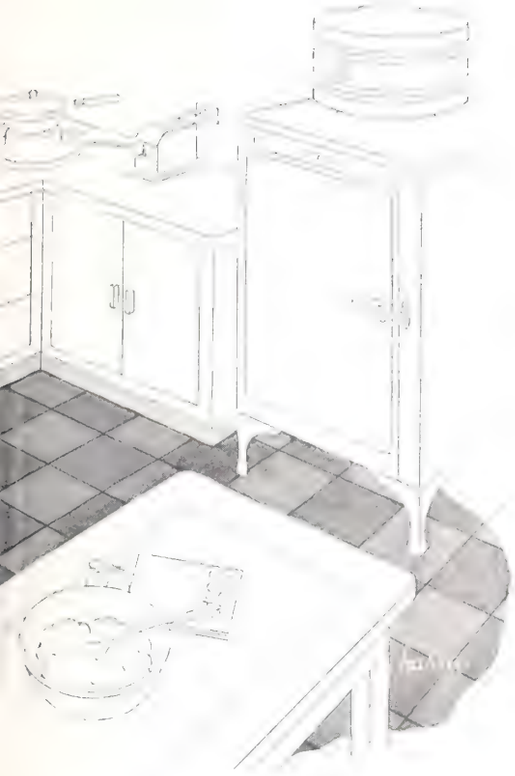


The vital matter of lighting demands that fixtures and outlets be provided in abundance for all the appliances and the whole range of possible acquisitions. Lighting companies can advise us as to the amount and the voltage required for larger appliances. Abundant light is needed in every kitchen, and this should come from the left of the worker, from a point higher than her head and never in such a way that she stands in her own light. It should be provided from the central ceiling fixture and over the sink, range, food preparation center, planning desk and other working areas. The overhead lighting should be controlled by a switch at the back-door entrance and also at the door leading into the dining or living room. Electric bulbs which have become dark inside from long use take as much current as new ones and it is, therefore, more economical in the long run to replace them.

One of the biggest changes in this new era of gracious and spacious living is in the windows. There is a decided trend toward more sunlight, more (*Continued on page* 62)



The drawing at left shows the highly efficient Westinghouse food mixer complete with all the gadgets which enable it to mix, mash, beat, chop, slice, shred, extract fruit juice, etc. When not in use it nestles inside the cabinet—raise top and mixer automatically emerges. From Lewis & Conger



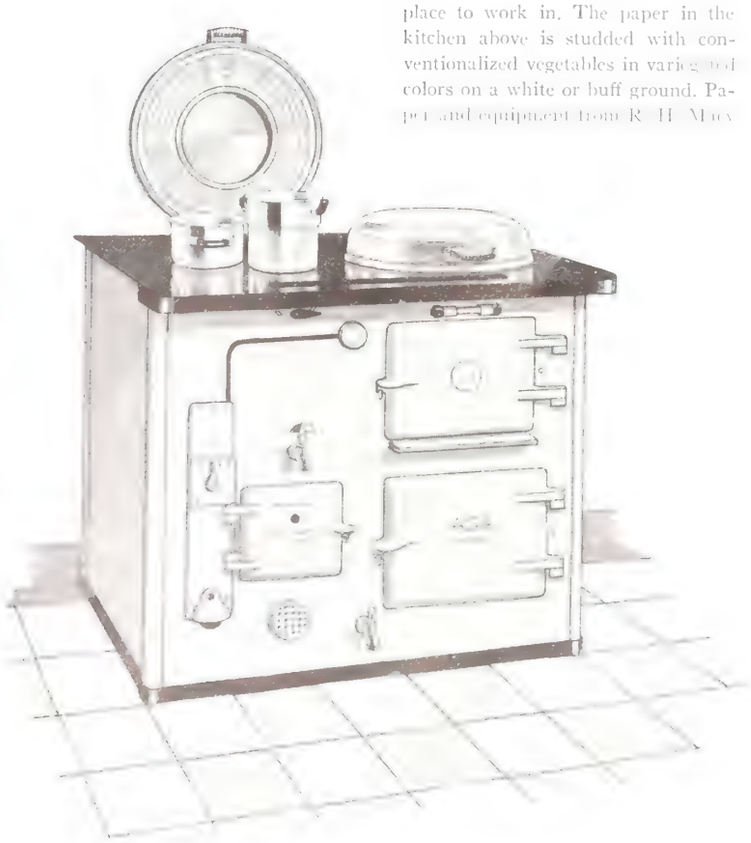
AT LEFT in the drawing above is the General Electric Imperial electric range. Among its outstanding features are aviation type centralized panel control—switches and controls mounted on back panel at point of greatest utility and visibility; illuminated, automatic temperature controls; automatic electric timer and clock; automatic light in upper oven



AN ATTRACTIVE, colorful wall paper can do much toward making the modern kitchen an extremely pleasant place to work in. The paper in the kitchen above is studded with conventionalized vegetables in varied colors on a white or buff ground. Paper and equipment from R. H. Macy



GREAT efficiency in gaining maximum service from its fuel, coal or coke, is the claim for the business-like stove at right. Exact temperatures can be automatically arranged. Stove houses ten-gallon water tank with faucet. Above, set of utensils from stove. A product of The A. G. A. Co.



A small suburban house in the Victorian manner

To [illegible] suburban [illegible] the decorator, Louis [illegible] House, applied the Victorian taste within and without. Its walls are painted white and its roof, shutters [illegible] trim delphinium blue. Old-fashioned iron furniture has [illegible] upon a conservatory

In the conservatory, whatnots painted gray hold potted Fuchsias, Geraniums and Gardenias. Living and dining rooms are both papered in a soft gray stripe, have pale daffodil yellow ceilings and woodwork painted the pearl gray of a dandy's bowler hat. Floors are carpeted in amethyst and wisteria

All the electrical fixtures were designed to simulate gas jets. The living room mantel garniture consists of a pair of shields embroidered in blue and gold. The [illegible] is covered in light gold ribbed velvet edged with a swag fringe. A Venetian negro [illegible]

This house, which is in Elizabeth, N. J., has a kitchen and breakfast room papered with yellow zinnias and pearl gray woodwork. Chintz curtains and window seat cushions display white lilies and blue delphiniums on a gray [illegible]. At the right, below, is a [illegible] to the dining room







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IN THE dining room an American Empire sideboard agrees with the Victorian chairs covered in dull gold wool and the settee in blue satin. Floral paintings flank the fireplace window. The epergnes are pale rose and gold

THE grape vine pattern on sidewalks of New York in its [illegible]. An old bar is surrounded by murals in gray, blue and gold, with a blue and wood striped ceiling and gray and old [illegible] bles. Right, a living room corner





A good Rose in a naughty world



By Richardson Wright

This is the tale of a doctor—a busy doctor—who early enough in his career learned the wisdom of gardening. He took it up first because, having a house with ground about it, he needs must keep the grass cut. Next, flowers in general caught his fancy and some of that grass he turned under to make beds. Before long he realized that he must concentrate on one flower, and he picked the Rose. Gradually, as his enthusiasm for the Rose increased, he made more and more beds, so that he had less and less grass to cut. Finally the day came when almost every inch of space went to Roses. There were Climbing Roses along every foot of fence and over gateways and bowers, and orderly beds of Hybrid Teas made a pattern that filled the space behind his house.

In this Rose progression, doubtless many changes came over him, as many as came over his grounds. That need not concern us. It is an obvious fact that one cannot have beautiful Roses in his garden unless he first has beautiful Roses in his heart—and the interior beauty increases with the exterior. The effect he had on those with whom he came in contact was an extension of the effect his own love for Roses had on himself and his home. Patients who didn't quite know what was the matter with them (the world is full of such people) he took into the garden and let the sight of those Roses cure what medicine could not. He casually prescribed, along with Camomile and other medicaments, a dozen Hybrid Teas. They may have thought him a little mad, but they recovered—and became Rosarians. To those who could not afford his medicine, he gave slips, with instructions for rooting them so that they would grow and flower. Sometimes he gave his poor patients whole bushes. Doctors are that way.

This spring I happened to be down in his neighborhood and rode around to see some of his patients. "This man," he'd say, as we drove through a factory gate, "thought he had chronic dyspepsia;" and then we would see what the engineer had done to the grounds around his boiler house, how he had masked the walls and fences with climbers and rimmed the place with beds of Roses that flourished. Another was a woman who had completely forgotten what was the matter with her by restoring an old garden on her place. And so it went on, and as we passed from garden to garden, and even along the roadside, the influence of this flower-loving doctor became more and more evident. In fact, he carried Roses with him on his rounds, for my legs were wedged between his medical bag and a box of superb blooms he was carrying to the next town to exhibit in a Rose show. I came to realize that a good Rose in a naughty world can send its beams a great distance and with astounding penetration, that one solitary enthusiastic gardener is often more effective than the combined

We Americans, as soon as we find a good idea, think we must form a society to put it over. Much of our contemporary interest in gardening—and there is an amazing interest in it—is due to the influence of garden clubs and special plant societies. On the other hand, let us not overlook the potential influence of the individual enthusiast. Any good work is carried forward by a few zealots. The rest of the crowd come tagging after. It is the zeal of these few that leavens the lump, the zeal and the unfaltering persistence in season and out of season. Some may be enthusiasts for the exquisite beauty of Roses and some for the noble spires of Delphiniums; others follow the Iris way and the Peony and still others tread the mountainous path of the rock garden. Not a few are leading now in Daffodils.

The management of the garden club and the plant society often becomes the object of such solicitude that many members are apt to forget what their purpose is. Time and again I have heard men and women complain that they spend so much time and effort running the garden club that they haven't a chance to do gardening themselves. Shoemakers' children go without shoes and the president of the garden club is always apologizing for the condition of her garden.

Unquestionably, the furthering of garden interests can be accomplished most effectively by whole groups of people moving in the same direction. On the other hand, the influence of the solitary garden zealot is not to be forgotten or belittled. One good enthusiastic gardener in a town can change the face of that town. By setting an example, he can be a bell-wether to lead others who are of like mind. He can often do as much good in his local gardening world as any quantity of club members assembled to be lectured at and drink tea.

There are times when I nurse the heretical notion that too much accent is being put on the *club* and too little on the *garden*. The social phase is apt to grow out of all proportion to the horticultural. Well-intentioned men and women presume that membership in the local garden club either automatically makes good gardeners of them or relieves them from the arduous work that a well-maintained and interesting garden demands.

Good gardeners are not made by joining clubs; good gardeners are made by gardening, by untiring manual labor guided by an intelligent understanding of plant requirements.

We need, in this country, more clubs of gardeners and fewer garden clubs. We also need more solitary zealots here and there to throw the beam of their enthusiasm into the darkness of that world which has not yet come to know how much richer life can be when one makes a garden and works in it through all the seasons of the year.



On three sides the earth court [illegible] of H. Philip Sturtz' home at Lake Cuc[illegible] the house and its entry. On the fourth side [illegible] ing gardened bank acts as another wall. Overhangs [illegible] interrupting the sun create a dramatic play of light and shade. A trestle table and benches for outdoor dining are set under the roof at the L. H. The [illegible]

The garden slope is a terrace wall



GARDEN STEPS





STAIR TOWER—IRIS PLANTING IN FOREGROUND



DINING BAY OF COURT

An architect chooses Norman—and puts his house upon a picturesque hillside



VIEW TOWARD HOUSE FROM NORTH



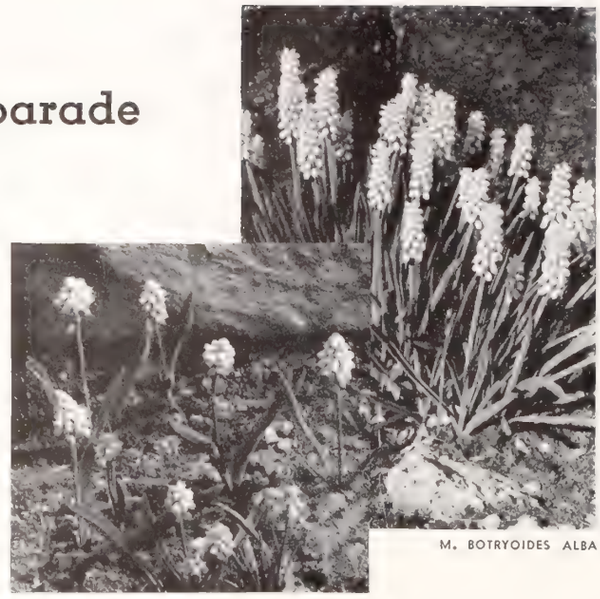
STUDY WING



JOSEPH B. BECK VAN ANDA

The legions of Muscari go on parade

By Louise Beebe Wilder



M. BOTRYOIDES ALBA

M. AMPHOBOLIS

THE Muscaris always make me think of soldiers, they are so erect and appear so perfectly groomed with their slim proportions and tightly buttoned blue coats. Of course this is a generalization. Close inspection reveals some pure white full-dress uniforms, even a rather washy pink one and some dull yellows. While so far from all of them displaying that last word in swanky spruceness that we associate with the army, two of them at least would most certainly be court-martialed for appearing with their hair standing on end, or as we say, six ways from Sunday (we trust not in fright). Still, on the whole, the neat blue uniforms do prevail among them and set the tone of the race.

In the garden the Muscaris are commonly known as Grape Hyacinths. The names Starch, Feathered and Musk Hyacinth that belong by usage to certain of them are less well known. Some years ago I set out to collect as many kinds as I could get together and to learn something definite about them. From a gardener's point of view the results of this search and tryout have been wholly delightful and quite satisfactory. All these plants that we find in catalogs under the name of Muscari grow with the greatest freedom in any fair soil that is not water-logged, in any situation that is out in the open. They have not in my experience done well in shade. Many of them have a richness of color that is a distinct asset in the garden, nearly all of them are fragrant, though some more so than others and no two just alike. They are fine in the borders, in the shrubbery, in light grass, and certain of them may be admitted to the rock garden. They are all nice for cutting and last well in water. All that I have grown have proved perfectly hardy through the most extreme winters. But from a botanist's point of view my accomplishment amounts to less than nothing.



MUSCARI LATIFOLIUM

The nomenclature of the Muscaris is sadly tangled and I am not the one to disentangle it. It will take someone with a passion for accuracy coupled with the botanical knowledge and ability to follow all the threads to their source to settle the confusion for all time. We find Muscari and Hyacinthus in catalogs overlapping and so far as Muscari itself goes, outside of a few well marked species, such as *paradoxum, moschatum* and *comosum,* who is to say which are bona fide species and which mere varietal forms? To us who are growing them just for love it does not matter, but I suppose the matter should be settled.

In the following summary of my Muscari experiences I am making use of the names used in van Tubergen's catalog, backed up by the Kew Hand-List, for one must have a guide and this is, I think, as accurate as is to be found at present. It may be here pointed out that the difference between Hyacinthus and Muscari is said to be that the bells of the former are open while those of the latter are closed. But I am including here one little Hyacinthus, which often appears in the Muscari lists, because its neatly buttoned blue jacket and its soldierly mien seem to give it place. Taking them alphabetically we have first:

M. argaei. This I grew many years ago and if memory serves me did not find it differing greatly from the common Grape Hyacinth save that it flowered later and was somewhat dwarfer. The mouths of the little bells were tipped with white and the topmost flowers were of a lighter tone of blue—a clearly pleasant color scheme.

M. armeniacum is a splendor. It blooms the middle of April, its height some eight inches and its flower head two and a half inches long and cone-shaped. The color is a rich violet-blue, with dainty white edges and the individual flowers almost spherical. The leaves are rather scanty and tend to lie about on the ground. Each bulb produced from one to five flowering spikes that exhaled a spicy scent, something like that of Heavenly Blue but not so marked.

M. azureum (*Hyacinthus azureus*). This delightful little azure Hyacinth from Asia Minor is one of the earliest gifts of the young year. I have sometimes seen the point of its bright blue wedge edging upwards between the strap-shaped leaves in February, and the whole of it is nearly



IN MRS. RUBIN'S bedroom the interest centers in the canopied bed of quilted blue satin. The same satin, with a quilted border, is found in the curtains. Engraved mirror is used to outline the walls and cover the closet doors. It is found again in the triangular wall appliqués. The central chandelier, which is wired for indirect lighting, is of crystal and brass [illegible]

Two rooms decorated by Elsie deWolfe



Collecting Rose favorites of bygone days . . . By Ethelyn E. Keays

When Ben Jonson sent his "rosy wreath" to Celia, as the old song goes, assuming that he visited John Gerard's London garden to choose his Roses, he gathered only a few of our old Roses to twine into his offering. The White Rose of the House of York, *Rosa alba,* the oldest garden Rose of England; the Red Damask Rose which the Crusaders brought home from the East for love of it; Red Gallica, the "English Rose," gay with a ring of yellow stamens about the center; Pink Centifolia, the Rose of Provence, and a rosy red Centifolia, their leaves "somewhat snipped about the edges" as Gerard says in his Herbal; York and Lancaster, *damascena,* and Rosa Mundi, *gallica,* both with versicolored blooms—from these, "Not royal in their smell alone, But in their hue," he made his wreath. The Musk Rose, *Rosa moschata,* considered by Bacon as next to the White Violet in grateful fragrance, was probably not included, as its clustering white species bloomed only after the others had passed.

Perhaps Jonson pinched in a sprig of modest Eglantine, the Sweetbrier, an old Rose certainly not born to die, for the crisp fragrance of Sweetbrier's crushed foliage would add much to his posy. He may have filled the chinks with single blossoms of the species, the "wilde roses," of which several were growing in Gerard's garden. We would like to believe that the Moss Rose was woven into such a pretty tribute to Celia, but the date of the introduction of the Moss Rose into England, more than a century later, precludes that charming addition to the gift.

They were fond of Roses in those Elizabethan days. They cultivated them as they found them. When their seeds gave something unexpected, no doubt they were greatly pleased to add the new thing to their gardens. Nature went her own sweet way. Man took what she gave him. Sports and discoveries of strange forms and colors were the sources of their new varieties. It was not until the time of the Empress Josephine, after stirring events had taken place in the Rose world, that Rose-mindedness was added to the old fondness. With this new consciousness came a will to experiment. All the known Roses of her time were gathered into Josephine's garden at Malmaison. Following her inspiration and encouragement, nurseries devoted to Rose growing only sprang up in France and elsewhere. The breeding of Roses by a sort of trial and error technique by both professionals and amateurs became competitive, and royalties, great people, gods and goddesses had their names immortalized in Roses as new varieties were introduced. Many were quickly lost, but many, being very excellent, were cherished. These found their way to America and are now choice objects of a Rose collector's search.

More than a century later, sentiment shed itself over the Rose, the acute Rose consciousness becoming a sort of adoration. This expressed itself devotedly about the Moss Rose, for instance. The loveliness and mystery of the Moss Rose awakened such an appeal that more than a hundred varieties were grown at this time. Dainty ladies painted Moss Rose buds in water colors. Poets sang about their charm. Nurserymen wrote about them with touching admiration. Now they are largely lost. A pity, too, for Moss Roses are very lovely and should be restored to our gardens. The old Rose lover will not pass one by.

In his collecting and restoration of old



Roses as he finds them, in his broadening knowledge of their different growing habits, the symmetry and variety of their many forms, the differences in color and texture of both foliage and flower, as well as in his keenness to appreciate the fine points of their beauty, the old Rose lover finds himself living the story of distinction in Roses all over again.

The delicious perfume of old Pink Centifolia, our Cabbage Rose, growing by a little gray front door or a garden gate, and the lively perfection of old Red Gallica, probably the first garden Rose brought from England to America, have heartened the life of man since the days of the ancients. As we rifle a Centifolia for the joy of its scent, we reach back into a dim and misty past from which fondness for Roses has come down, by way of the Elizabethans. When Dean Hole gave as his first axiom of Rose growing, "He who would have beautiful Roses in his garden, must have beautiful Roses *in his heart*," he directed us into an old and deeply worn trail where a Rose in a heart was the sign on the guidepost. An old Rose collector of today in our country steps into the worn trail and turns his face toward Ben Jonson and John Gerard. Their Roses were the ones our earliest colonists brought to America.

Fondness for Roses seems to be an unsung motif in the life of the pioneer, the woman more especially, as she grew the flowers. Treasured in her wilderness garden were the Roses of England. We find some of the earliest types of Roses in the neighborhoods of our first settlements. As the pioneers moved away from the eastern seaboard into the south and near west, the woman carried in her saddle bags, in the family wagon, in the river boat, the Roses of the garden she was leaving. Tales of old Roses from different inland sections tell of these unbroken ties. Wherever the pioneer settled, over the mountains or along the rivers, his stop is marked by the Roses of his migration time, and many old Rose bushes, often unidentified, are still in precious possession of his descendants.

Eventually the survival of Roses became a trailing across the continent, from the early beginnings of the Spanish in the south, of the English in Virginia, the middle colonies of Lord Baltimore and William Penn and New England, from the migrations through the wilderness roads and waterways (Continued on page 70)

Bracted Hedge Rose; the Scotch Rose; the Sweetbrier; the old Red Damask Rose;

Bright ideas from decorators that others may like to try

JAMES AMSTER suggests, in the sketch below, that the set-back on a penthouse apartment chimney piece might hold a narrow copper box of tiny green plants and colorful bottles with gay flower tops. He also made the table [illegible] old mahogany knife [illegible]

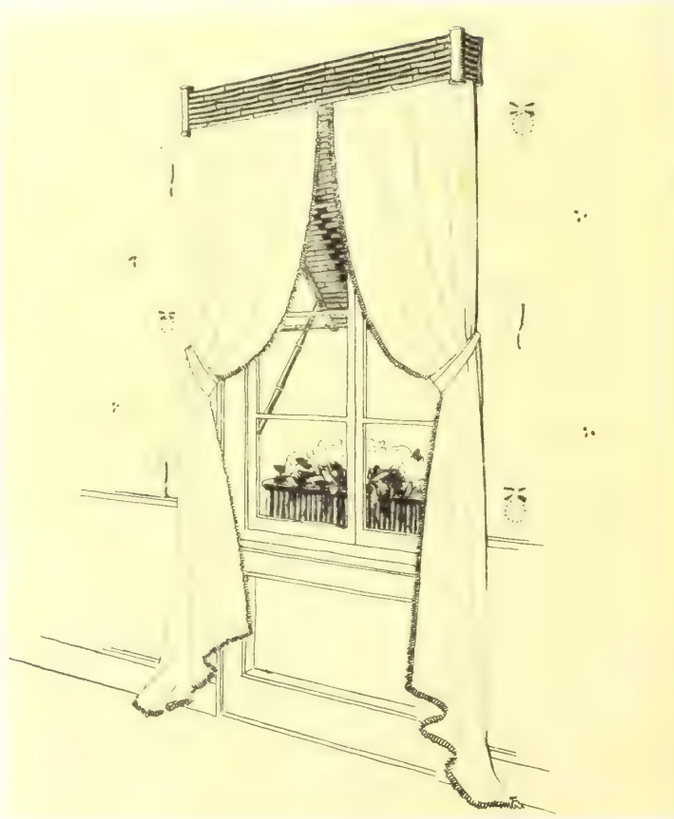


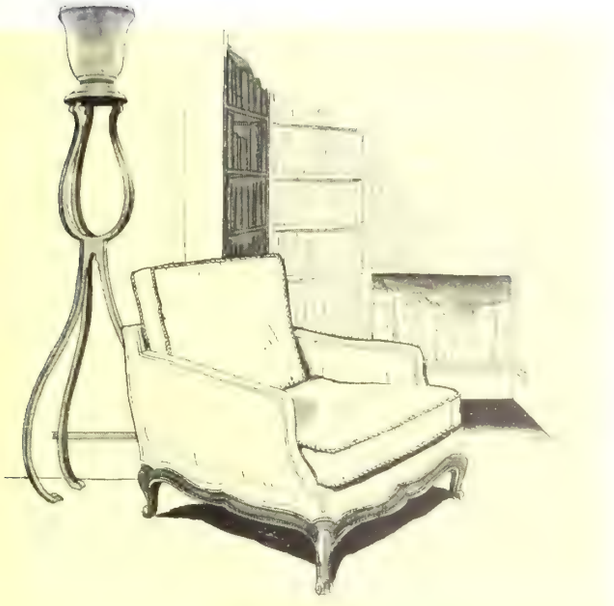


LUKE KELLY of the Empire Exchange gives a dressing table with hinged mirror top and revolving metal shaded light. This is enameled pink and the stool, which is also a seat box, is in gray satin. In summer he removes stair carpets and places potted flowers along the edges of the treads

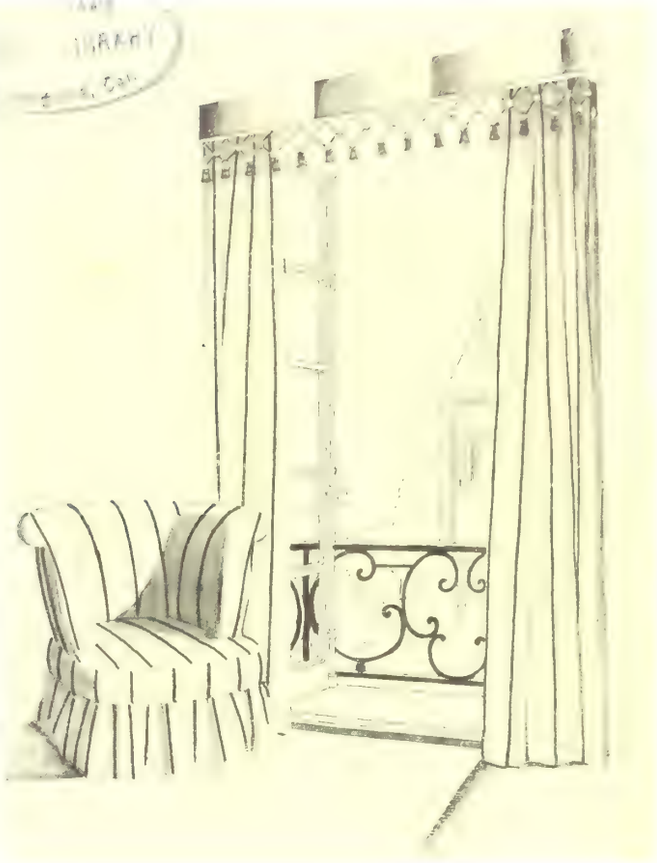
AT CAMPS and seashore places or where one wants a country house to rise above the ordinary, one might go heavily into bamboo for window decoration. Thus the decorators at Altman's are hinting at bamboo valances, flower boxes and awnings. Curtains could be unbleached muslin looped back

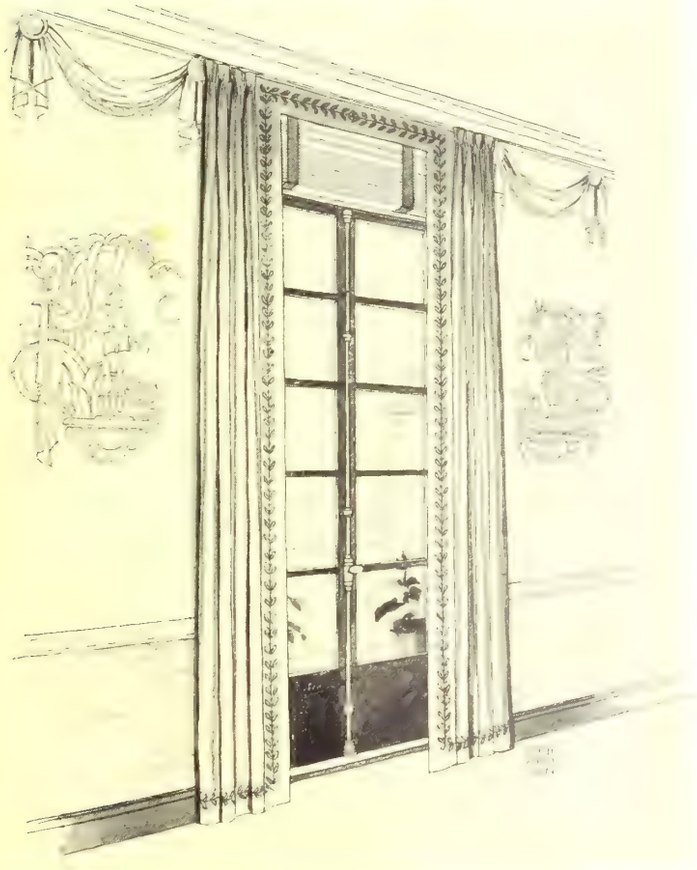












NANCY MCCLELLAND takes her exclusive copy of a Louis XVth bergère and either upholsters it in damask and satin—the body in white damask and the back and seat cushion in plain satin—or she gives it this slip-cover. The back and cushion are in white sateen, welted in white cotton, and the body in cotton bound with sateen. Below, [illegible] and blue and [illegible] by F. [illegible]

It was inevitable that mattress ticking should be raised from its humble station to a high place. Decorators are using lots of it for summer curtains and by combining it with striped [illegible] give it quite an air. Lord & Taylor suggest [illegible] and slip-covers of blue and white ticking. The valance is of blue mirror and the fringe is of [illegible]

For a [illegible] small hall. Paint walls and trim deep gray. From [illegible] and white [illegible] and double paper. [illegible] the middle group [illegible] the walls. [illegible] of gray and [illegible]









GEORGE H. DAVIS STUDIO



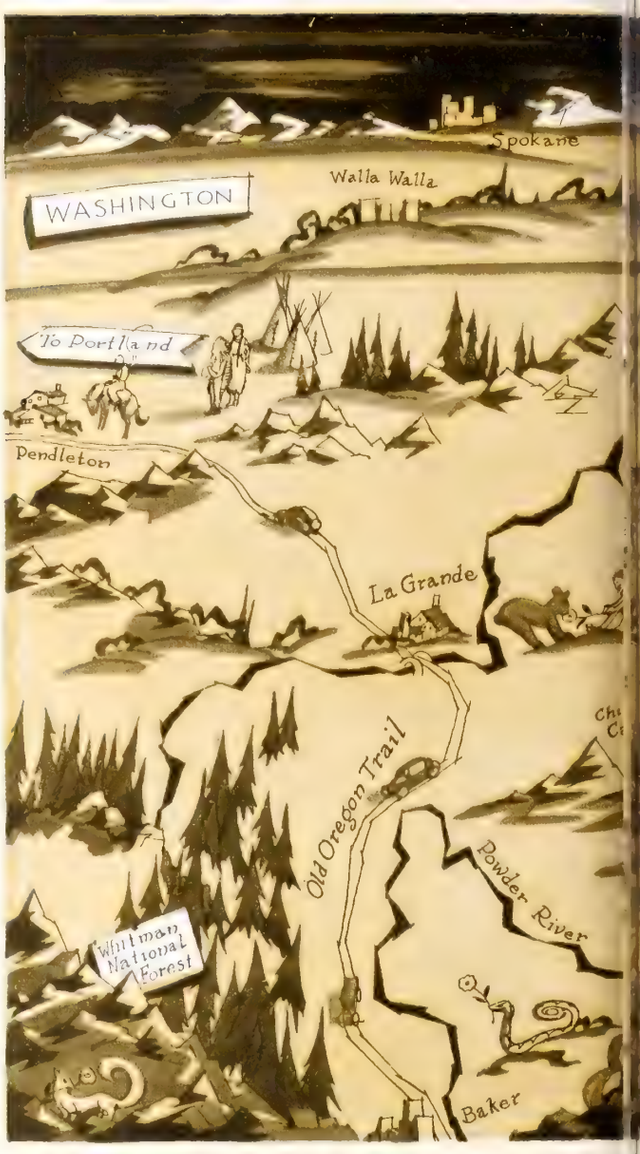


Flower notes in a New England garden



The little known Wallowas

By Ira N. Gabrielson



Rising almost as a perpendicular wall from the floor of the Wallowa Valley, the Wallowa Range forms a spectacular but little known bit of mountain scenery. The first peaks that face the valley rise to austere heights without the usual preliminary of rolling foothills and lesser ridges to frame the cloud-piercing giants behind.

The Wallowas are old—as old or possibly older than the Siskiyous, and according to geological interpretation these two are survivals of the time when all of the present adjacent land surfaces were beneath the waters of primitive seas. At that time these ranges stood as rugged islands in a world of tossing water.

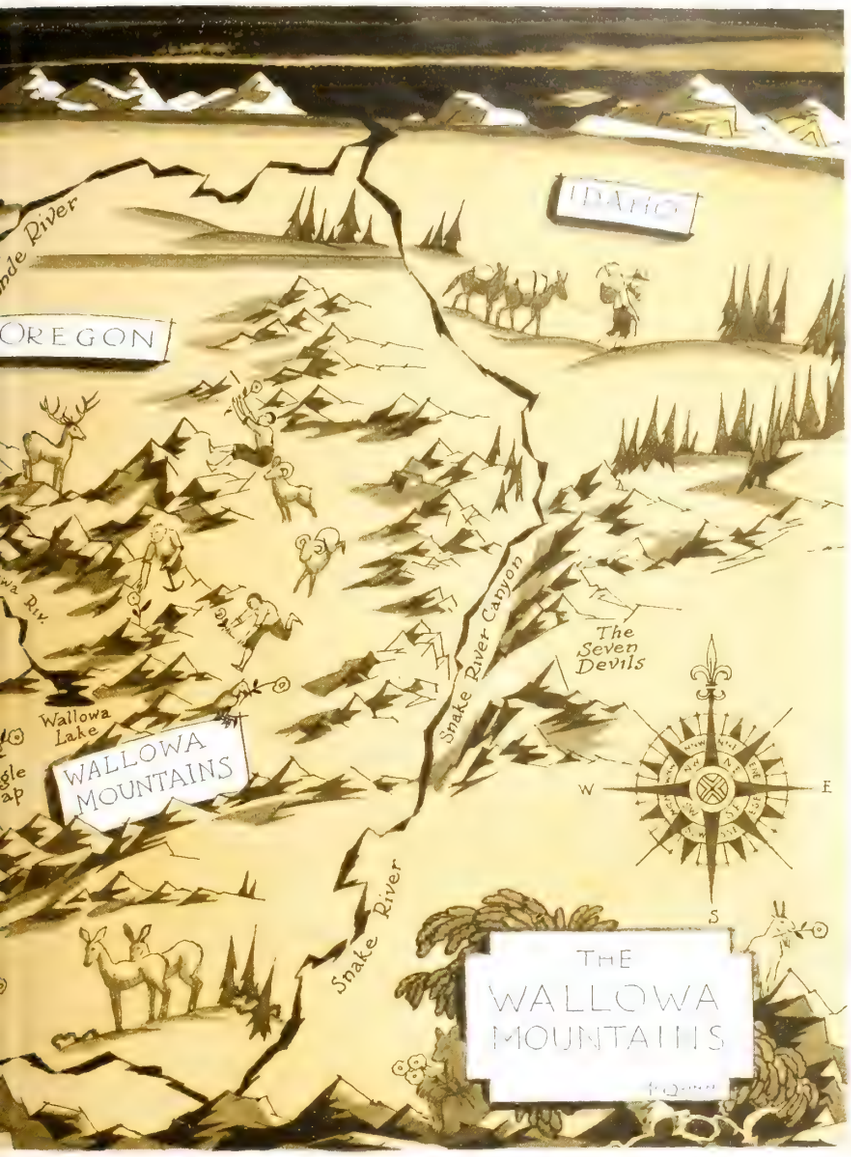
The Wallowas, granite ribbed and scantily clad with forests as compared to the Cascades, show their ancient lineage in the ways that mountains express age. Their present form and contour are not the result of volcanic fires, but dominantly the product of ages of carving and planing by glaciers, a process still going on, in a small scale, in the higher valleys. The marbles and granites have been formed by the fingers of the Frost Gods into one of the roughest and most rugged ranges I have been privileged to visit. Here and there lava dikes and intrusions show that the Fire Gods were not entirely absent, but the present topography is eminently glacial.

Beautiful Wallowa Lake itself, which guards the entrance to the rugged canyon of the Wallowa River, is a perfect example of a glacial lake. Indeed, the lateral moraines that inclose its lower sides are so perfectly aligned that one looks for the giant machines and great engineers responsible for them. The higher country is dotted with scores of lakes not arranged conveniently in flat valleys, but hung like living jewels of sapphire and emerald in glacial cirques high on the shoulders of the peaks themselves and threaded together by cascading creeks tumbling down sheer walls, difficult to scale. It is a rough and rugged country, cut into an intricate maze of steep walled canyons, ragged ridges and splintered peaks of granite. The scanty forest growth on the higher reaches is composed of stunted trees grotesquely misshapen by the vicissitudes of high life. The soil is thin, the trees often being compelled to find a foothold in fissures of the solid rock. In the tiny meadows about the lakes, or where some stream has formed a level area of good soil, are beautiful clumps of spire-pointed spruce set in green meadows, liberally sprinkled with the velvety blues of alpine Gentians, the yellow of Buttercups, or the flaming scarlet of the Indian Paint-brush.

This range is comparatively small and easily accessible, a short steep climb bringing the explorer to the timberline shoulders of some of the tallest peaks. For example, a six mile hike from Wallowa Lake will place one on the shores of Aneroid Lake, a small gem-like body of water, set in a tiny meadow dotted with clumps of spruce and ringed with peaks, perpetually snow-clad. Another mile, if one can leave Aneroid's perfect beauty, and the traveller can be on permanent snow banks on any one of several peaks.

These beautiful mountains have been a rich and well-loved plant hunting ground for years and I scarcely know where to begin to describe their treasures. The usual alpine plants are here and the great canyons of the Imnaha, of Sheep Creek, of the Wallowa and a dozen others are filled with plants that tell the story of transition from lowland forms to those of the mountain heights. To the north and east from the highest peaks is the mighty gash in the earth cut by the Snake River. Across and beyond, forming a perfect background and accentuating its hazy depths, are the rugged contours of the Seven Devils of Idaho, themselves snow-covered most of the year and always impressive.







It is impossible even to mention the great variety of plants to be found, but some of the vivid and unforgettable memories carried away can be presented. In early spring the great display is on the lower ridges to the north of the Wallowa Valley, the lower rampart of the encircling hills which almost completely closes it off from the world.

Here, among others, *Mertensia pulchella*, a diminutive relative of the Virginia bluebell, clothes the slopes in soft blue. It is not the shimmering color given to the landscape that enchants the observer, but the loveliness of individual plants. A plant consists of several big, thick, ovate blue-green leaves, thickly powdered with white, above which stand one or more six-inch stems each holding a nodding crosier of long trumpets of softest blue. As with its relatives, the buds as well as the base of the newly opened blossoms are a clear bright pink, producing a most surprising color combination. Unfortunately the little semi-bulbous rhizomes responsible for this display of beauty are not happy away from their chosen home, and seldom produce in the garden the perfection achieved with little effort in their own native surroundings.

Growing with it, the Bird-bills (*Dodecatheon*) make a brave display of their curiously inverted purple flowers. These and the gorgeous Grass-widows (*Continued on page 7*)



TURNING THE TABLES ON TRADITION

IN THE MODERN DINING ROOM

WHEN modern furniture usurps the dining room, all marks of an older order must be put completely to rout, with outmoded china the first to go. Simplicity is the first consideration in choosing a modern table service—whether it be for a formal dinner or breakfast for two. The colors and design may be a bit gayer in the latter case, but never garish—and nothing is smarter at dinner than a plain white plate.

Because it is simple, modern china depends the more on good design for its effect. In this respect some of the old models of the well-known china houses, when stripped of their decoration, are found to be surprisingly like the work of our contemporary craftsmen. The design for the ivory teapot and sugar bowl, 1 and 2 above, was created [illegible] ago in the Lenox factory.

Still other familiar forms are converted to the cause with characteristically modern decorative treatments such as the platinum and black border on the Spode plate (18), and the platinum-banded Wedgwood teapot (22) on the opposite page. Stripes of all descriptions are good as well as plaids, which fit in especially well with the informal picture. The small house on plate 17—a Danish interpretation—is typical of today's pictorial decoration.

The modern potter works with glaze to achieve distinctive effects, examples of which appear opposite. Gleaming and delicate or deliberately crude with dull finish, these stress unusual colors.

Form is featured in the pieces illustrated above. 1. and 2. Old Lenox design—undecorated: Olivette Falls. 3. and 4. A recent Lenox pattern created by Frank Graham Holmes. In ivory tone or with rim in coral, pastel blue or platinum: Plummer. 5. Austrian tea set in blue-white tone: Rena Rosenthal. 6. Creamy English earthenware in the Cotswold pattern, by the Crown Ducal factory: Macy. 7., 8. and 9. A new dinner set by Haviland in a greenish gray glaze reminiscent of the ancient Chinese potters: Altman.



NEHOLM · PHILLIPS

ABOVE. 16. Red cobble border on Sebring Pottery: Gimbel. 17. Red house and border on earthenware: Royal Copenhagen Porcelain. 18. Platinum and black bands on Spode: Plummer. 19. Brown plaid on cream. Grey's Pottery Macy. apple green bands on white Limoges china: Altman. 21. White fruit plate—yellow, red and green design: Carbone. 20 and 22. Platinum banded Wedgwood; Plummer

RIGHT. 10 and [illegible] pottery. In [illegible] Gimbel's. 12 and 13. Pottery by the Frenchman, Lachenal. Cup handle and [illegible] on plate for holding are amusing innovations. Vivid color combinations [illegible] Mist Blue with sulphur yellow typical: Altman. 14 and 15. Very [illegible] lustre in the manner of Jean Luce [illegible] In rich olive [illegible]



NEWEST in table settings—service plates, butter plates, centerpiece and comports of gleaming chromium like silver moons. These plain discs are immensely effective against dark wood or certain shades of linen. Centerpiece and comports have column bases punctuated by crystal squares. Mary Ryan designs from Macy's. In harmony with this setting are the Modern-Classic flat silver from Rogers, Lunt & Bowlen, Heisey glasses from Altman and gray damask napkins from Mosse. Pitt Petri has the colored crystal fruit

Chromium discs like silver moons set a modern table



GEORGE H. VAN ANDA

BEECH SHEARED FOR FORMALITY

many people from using them. But under good conditions many of the evergreens will make six inches to a foot a year, and while this is by no means as fast as Privet and some other shrubs will grow there is no comparison in the final results.

Among the evergreens Hemlock, Yew, Juniper, Arborvitae, Cypress, Fir and Pine are all amenable to hedge use, and all, with a moderate amount of shearing, may be grown in the formal manner, though the last two are somewhat less adaptable in this respect than the others. Hemlock, Pine and Red-cedar (Juniper) succeed under a very wide range of soil and weather conditions and make rapid growth. Small plants of any of these, taken from fields or woods, can readily be established, but will not make so quick a start as nursery grown stock.

Of all the evergreens, my own favorite for hedge planting is the Canadian Hemlock (*Tsuga canadensis*). It will grow in fairly heavy shade, and while preferring a moist soil will succeed under any ordinary conditions if kept mulched for the first few years and watered in very dry weather. The texture of a clipped Hemlock hedge is dense and feathery, and the tiny light green tassels of the new growth in spring are quite as beautiful as any flowering shrub. Hemlock should not be planted far south of its natural boundary line, and is not likely to do well near salt water. A Hemlock hedge (*Continued on page* 74)



HEMLOCK TOPPED AND SHEARED



OLD REL[illegible] BARBERRY

IN THE FRONT RANKS OF THE PANTRY PARADE





ANTON BRUEHL

Top shelf. Left to right. Electric muffin or cup cake [illegible] baker electric. Lewis & Conger. Rapid pea sheller. Gimbel's. Food mill—purées, grates [illegible] and vegetables: Macy. Spoon-time coffee dispenser; minute knife sharpener. Lewis & Conger. Chopper, cheese cutter [illegible] egg multi-plier. Leaf. Wooden

Second shelf. Some of the newest and smartest Linden pottery is made by our friends in Sweden. Besides being exceptionally sturdy it is guaranteed fire-resistant and is styled in a wholesome, simple manner. In beige with brown decoration. Available in all types of kitchen dishes: Hammacher-Schlemmer. Next, is a distinctly modern kitchen ensemble of white pottery decorated with bands of platinum. These last are covered by a protective glaze that prevents tarnish and rubbing off: Bloomingdale's. Large red [illegible] *pot de crème* to white oven-[illegible] pottery. Lewis & Conger.

Third shelf. [illegible] puddings, pies, beans, potatoes or [illegible] however, is the [illegible] of [illegible] its heat to itself so that the kitchen remains comfortable for the cook; aluminum cooker—pre-[illegible] a complete meal of meat and vegetables in a minimum of time on ordinary stove: both Gimbel's. Two modern water kettles in chromium-plate or copper—four and two quart size: Lewis & Conger. Chip-proof, stainless enamel, new drip coffee pot and frying pan. Covers are chromium; the handles bakelite; black, heat-[illegible]ducting bottoms. Lid of frying pan has new, long handle that will prevent many a toasted finger. In green, ivory, red or black: Gimbel's. [illegible] and pans [illegible] enamel with white enamel handles for [illegible]

The Well Dressed

Written and Drawn





Toss tenderly

Do you have to put up with a husband who feels he can make a salad better than anyone else in the whole world? Have you ever found a salad bowl he really approves of? And does he insist upon removing everything else in the refrigerator to make room for his bowl so that it can be chilled to just the right temperature? Does he do any of the real work, washing the lettuce, etcetera, or does he expect to have you assemble all the thousand and one condiments and ingredients? What a trial husbands can be! But to be really truthful about it, they do seem to have a talent for getting a delicate result. And, as a matter of fact, husbands are bad enough, but bachelors are worse. I know of one living in France who is famous for his lettuce salads. The secret is that instead of tossing the salads, he paints each leaf with dressing with a broad camel's-hair brush so that every little crevice of the lettuce is thoroughly coated —the advantage being that the leaves don't get bruised. By the way, when anyone says to toss the salad, they don't mean to have a modified game of baseball with it—it's more of a folding process. In France they say *fatiguer la salade.* I'm afraid some of us take that too literally. It should be tossed, but it should not be bruised or crushed.

Lots of delicious salads, popular in America, have fruit, fish, meat or cheese as a foundation, but this article is primarily about salads that start with greens or vegetables as a basis.

In my opinion, the three important requisites for a salad are, first, the greens must be thoroughly washed and freed from sand; second, they must be shaken completely dry in a wire basket made especially for that purpose, or wiped dry; and, third, they must be crisp and cold. As for French dressing, make it any way you like, but please do mix the oil with the salt and pepper and condiments, and then add the vinegar or wine or lemon juice—not *vice versa.* The classic recipe for French dressing is one teaspoonful salt, a dash of freshly ground pepper, three tablespoonfuls olive oil, and one tablespoonful vinegar. There are many ways of varying this, however. Some people like to add a pinch or two of sugar—or a dash of Worcestershire, or some ketchup, or a little red wine, or a bit of meat juice, or some pickle juice, or a little horseradish, or what-have-you.

In using garlic, one should never be able to discover even a microscopic piece of it in the salad. The correct system is by use of a *chapon*—a dry heel of bread that is rubbed with a clove of garlic and put in the bowl while the salad is being tossed. This is removed before serving. Speaking of bowls, there seems to be a great deal of enthusiasm at present about wooden bowls—but personally I prefer a large china or glass bowl, well chilled.

If you live in the country, do try and have a little herb garden. They add so infinitely to the glory of a salad. Wonderful results can be achieved with dried herbs, however, which are now sold in a New York shop, done up in neat little cellophane packages. The different herbs suitable for a salad are tarragon, chevril, parsley, peppergrass, chives—and, of course, garlic, onions and shallots or scallions.

One mistake we make is to forget that there is a great variety of greens that can be eaten raw. We are inclined to remember only the garden lettuce. Here is a list to refresh the memory: watercress, endive, field salad, dandelion, chicory, es-

Salad

by June Platt



Chill the bowl

Dry gently

Shake well



Use a variety of greens

carole, romaine, soybean sprouts, young spinach leaves, the tender young leaves of the oyster plant, Chinese cabbage, red cabbage, green cabbage, and others I can't remember at the moment.

Condiments for our salad shelf should be mustard, French and English, salt, black pepper, white pepper, paprika, horseradish, and Worcestershire sauce. Little pepper mills can be bought to grind the pepper fresh. It adds greatly to the success of a dressing.

There are many kinds of vinegar which may be used, tarragon, cider, red wine or white wine. Lemon juice may often be substituted for vinegar. French olive oil, or Italian olive oil, is most frequently used in making dressings, but I have tasted some substitute oils that are exceedingly good.

The following are some of my favorite salads, with their accompanying dressings.

CELERY SALAD WITH MUSTARD DRESSING

Use a head of celery for each person. Remove all the tough outer stalks—use only tender stalks and take off as many strings as possible. Cut in 2-inch pieces and split each piece several times, almost to the end. Curl by putting in ice water for several hours. Shake or wipe thoroughly dry. Then pile in a cold bowl and treat with a dressing that is made up as follows:

Put a small soupspoonful of German mustard in a bowl, add some freshly ground pepper and salt to taste and the juice of a small lemon. Stir well and then add ½ of a cup of thin cream.

CAULIFLOWER SALAD WITH FRENCH DRESSING

Boil two cauliflower until tender but not too soft. Drain well. Pull apart in uniform bunches, then pile in a cold bowl and chill thoroughly. Sprinkle liberally with chopped chevril and finish off with French dressing.

CUCUMBER, TOMATO AND RADISH SALAD

Peel a cucumber and slice fine. Soak in ice water but do not put salt in the water. Peel 6 ripe, juicy tomatoes and chill them thoroughly. Wash a dozen bird radishes and put them to soak in ice water. Remove cucumbers and wipe dry on a linen cloth. Put them in a bowl containing French dressing and mix well. Remove and place in a shallow, cold dish. Slice the tomatoes in thin circles with a sharp knife and arrange them in a wreath around the cucumbers. Pour the dressing left from the cucumbers over the tomatoes (*continued on page 65*)





What we really mea

AFTER all, why do dogs mean so much in the lives of genuine people? Is it because of their ability to win at bench shows, or their guardianship proclivities? Is our feeling for them based on their color, size, form or tone of voice? No, the answer is not to be found in any of these factors, except incidentally. The real basis lies in the human, unstudied things that dogs do of their own free will—spontaneous, friendly things which somehow catch at one's heart through the wholesome naturalness of their inspiration. Every dog has his moments of fully savoring life; at such times, perhaps, we love him best and realize his many-sided character

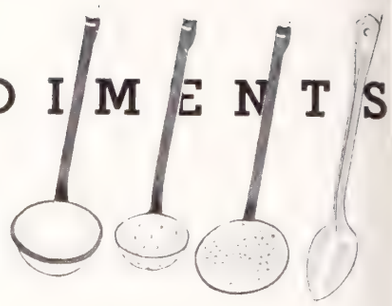




dog companionship

Dogs, of all domestic animals traditionally and in actual fact most closely approach the human in their reactions, interests and sensibilities. Theirs are the instincts of play, curiosity, patience, competition, sport. They relish a good time with as much keenness as any man, woman or child. The superiority of their intelligence, compared with that of other four-footed creatures, is clearly evidenced by the ease with which they take to a variety of pastimes and the concentration with which they pursue them. To photograph all the moods of even one dog would be a lengthy undertaking; at best one can but catch a few of each dog's many

CONTINENTAL CONDIMENTS



Notes on the old-fashioned art of preserving—presenting tempting recipes from foreign lands

Now that we are reverting to styles of an earlier day, to a simpler and more wholesome mode of living, and to old-fashioned hospitality, the cupboard of home-made preserves is once again coming into its own. There was a time, and not so many years ago, when a housekeeper's great joy was her ability to open wide the cupboard housing her precious handiwork and pridefully exhibit rows on rows of vari-colored jars and glasses, each bearing a label that gave promise of much gustatory enjoyment.

At this particular time of the year when there is such a profusion of fruits and vegetables on the market, and at most attractive prices, the thrifty and far-seeing housekeeper will fare forth with her market basket and an eye to winter benefits. She knows that the colorful jars in her preserve cupboard will not fail her when she would embellish a meal otherwise destined to be too simple for unexpected guests; that a cold roast is made the more palatable by the addition of a piquant condiment or pickle; and that a biscuit which has failed to rise quite sufficiently can usually be redeemed by the expedient use of a delicious jelly or jam.

And if you are one who has insisted that next Christmas will find you with a list checked off a few months in advance, here is your golden opportunity. The following recipes will appeal because they are as different as they are delicious, and representing your handiwork the gift will be doubly welcome, whether it includes one jar or a container of several. An especial joy is the adaptability of this gift to ingenious wrappings. A jar of catsup, Christmasy in its own color, is adorned with a holly ribbon, its bowknot tying the stem ends of several long, brilliant red peppers; the dark richness of the blackberry-pecan jam may have a necklace of wee orange kumquats and little leaves; the golden tomato conserve is enveloped in tissue paper of pale blue sprinkled with tiny silver stars, the ensemble tied with silver ribbon.

In the preparation of these delicacies, the importance of absolutely immaculate glassware cannot be overemphasized. Any oversight in this respect can mean the ultimate souring of the contents. Wash your glass jars and their tops in hot soda water, then rinse in several hot waters. Fill jars with water, cover with a glass pane or a cheesecloth and let stand in the sun and air for two or three hours. Never use any but new rubbers. This little rubber plays a very important rôle in making the jar airtight. Likewise, wash the rubbers in hot water, wipe immediately, and cover them until ready to use. Small jelly glasses may be paraffined: melt paraffine and drop on filled glasses after the jelly has cooled; then cover

An ideal affair for sterilizing preserving glasses is shown below. To facilitate lifting out, glasses stand on a wire rack equipped with handles. The two white enamelled boilers may be used for soaking fruit as well as for cooking. All three from Hammacher, Schlemmer

The conical fruit press below has a mallet and a wire stand: Wunamaker. A wire support also holds the jelly strainer: Lewis & Conger. Jars: Hammacher, Schlemmer. Above, White enamel ladles and skimmer: Hammacher, Schlemmer. Stainless steel spoon: Lewis & Conger



glass with a tin top or paper.

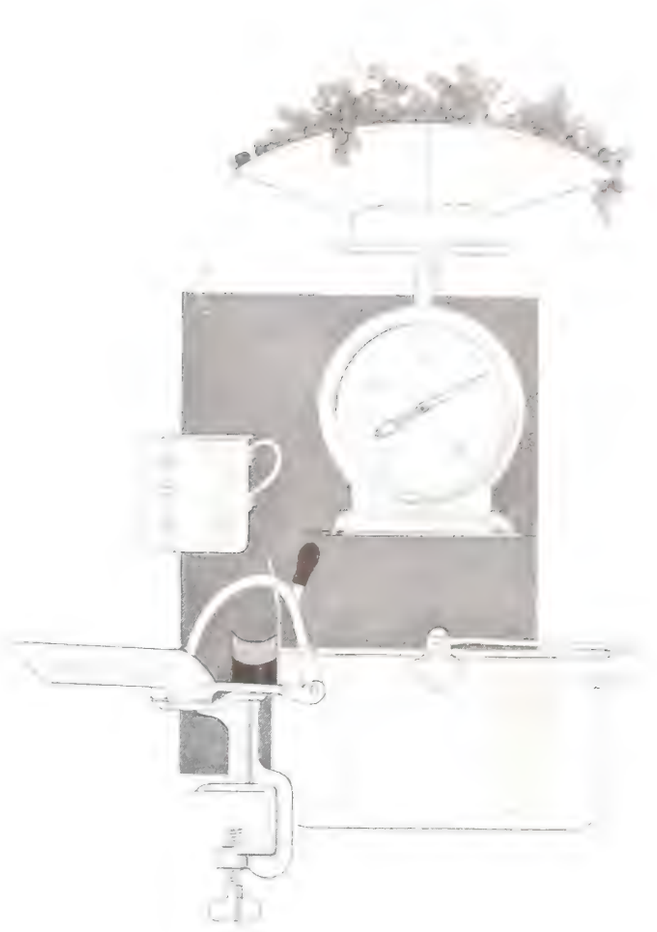
Do not use bruised fruit. Regardless of what some may advise you on this subject, you are playing a gamble if you do, because such fruit will not keep indefinitely. If a recipe calls for the removal of skins, that means all skins and not a haphazard job. Such carelessness can invite sour mold. Adhere to the recipe instructions regarding the use of ripe or unripe fruit, and do not mix them unless the recipe specifically allows for this. Preferably, when cooking fruit use a wooden spoon for stirring.

Regardless of your faith in your memory, label your glasses. Fruit colors can deceive you, and it certainly pays to write the "title" on a piece of paper or sticker and to paste it firmly across the front of the glass.

During the first three weeks, inspect your jars weekly. This, for the purpose of detecting any juice oozing out, which warns that the glass is not air-tight. Generally, a change of rubber remedies the situation. In cases where much air has resulted, especially in the very acidy fruits, recooking is necessary.

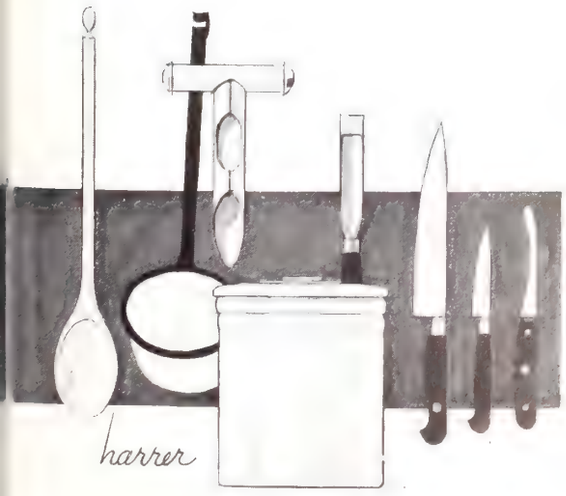
Later, when you open your fruit jars you will probably discover a coating, more or less heavy, of mold. Just skim this off with a spoon and forget it. It in no way affects the flavor of the contents. It is rather, to resort to the German term, *die Mutter*, the mother, and actually serves in the general capacity of protector.

The following recipes, most of them German, are characteristic in their seasoning and flavoring.



THE scale at the right weighs up to 30 pounds of fruit: Hammacher, Schlemmer. The fruit kettle is of a new stainless steel. To the left of this is a machine that clamps on the table edge, and pits cherries with neatness and dispatch, and just above is a measuring cup. All: Lewis & Conger

MACHINERY old and new, essential to the preserving ritual, is shown in the lineup below. A long wooden spoon for stirring; earthenware crock, with lid, for fruit to soak in: Wanamaker. Large, white enamel dipper, two types of apple corer, stainless steel knives: Hammacher, Schlemmer



PERSIMMON AND FIG BUTTER

Select thoroughly ripe persimmons. Measure an even quantity of persimmons and figs, and wash in a colander under running water. Put persimmons in a steamer, or leave in colander and put over boiling water, cover, and let steam until tender; this permits easier removal of seeds. Remove seeds from three-quarters of the persimmons. Choose small figs if possible; if large, halve lengthwise; do not remove all stems.

To the persimmons and figs, add the juice and grated rind of a sweet grapefruit (measuring ½ grapefruit to each quart of fruit), boil until tender, drain, and reserve liquid. For each quart of cooked fruit, add 2½ cups sugar and 1 tablespoon cinnamon. Cover ingredients to one-quarter their depth with reserved liquid and water, or with half liquid and half grape juice, and boil until transparent, taking care not to scorch. Test after a half hour and add more sugar if necessary.

PICKLED MUSHROOMS

Choose medium-sized fresh mushrooms, soak in cold salt water for an hour, drain, cut off stalks, being careful not to cut mushrooms, and rub off outer skins.

Measure sufficient vinegar to cover mushrooms, and bring vinegar to a boil. For each quart of vinegar, measure 1 tablespoon, each, brown or granulated sugar, mustard seed, salt, and either celery or onion salt, mix well, put in a small muslin bag, drop in vinegar and boil 1 or 2 minutes. Add mushrooms, reduce liquid to just below the boiling point, and cook 15 to 20 minutes.

Put drained mushrooms in jars, open bag and distribute spices evenly, add a long red pepper to each jar, pour over vinegar until bubbling ceases, and (*Continued on page* 66)

The infinite variety of trees





AT TIMBER-LINE, last outpost of the forest, the trees that still stand are grotesque, distorted, battered to rugged dwarfness by unending battle with wind and snow. Splintered by the elements, yet firmly anchored among the rocks, this old fellow in Glacier National Park still thrusts aloft a few pennants of green

FAR SOUTHWARD, where the ground surface is practically at sea-level, stand the remnants of a different sort of forest. This is the Everglades, that primeval land in the midst of the East's sophistication where, on the trunks and branches of the Swamp Cypresses, air-plants flourish weirdly in the sunshine

OF ALL plant forms, trees are most versatile and varied. Never are they more impressive, however, than when wisely adapted to Man's comfort and need of beauty, as in so many European countries. One would search far to find a finer example of sheer tree grandeur than is furnished by the Lindens opposite



Living corridors at Frederiksborg Castle, in Denmark



R. TIBBS

Italian skies above a cellar playroom

In the home of Mr. and Mrs. Arthur C. Hetherington, at Bound Brook, N. J., a cluttered, cobwebby basement was transformed into two playrooms. In one corner, the architect, Wesley Sherwood Bessell, hid the necessary pipes and meters behind a false wall, painted a sub-porch window with a Taormina view, and placed a double Italian sill beneath it



LIBRARY

A corner of Taormina supplants a cluttered basement

THE blue room, which is used for games and dancing, fortunately had a fireplace which the architect treated in a simple manner and surrounded with Italian brass the owner had collected. The walls and ceiling are rough plaster whitewashed. From an old closet was made the entrance hall. Above the dado are scenes in Taormina Mr. Bessell painted in blue tones. Before this renovating, the space was an ugly and unused place filled with pipes and wiring

FOR the barroom murals Mr. Bessell chose tones of red. From old bricks used to pave the floor, he carried the same color notes up the walls. Behind the wall to the right the furnace is located in its own room, cut off from the rest of the cellar. Modern methods of heating made it possible for much of the cellar area to be salvaged. The murals shown here picture a street scene in interesting colors and the bar is patterned on a roadside Italian refreshment booth













New suggestions picked up at an International Trade Fair

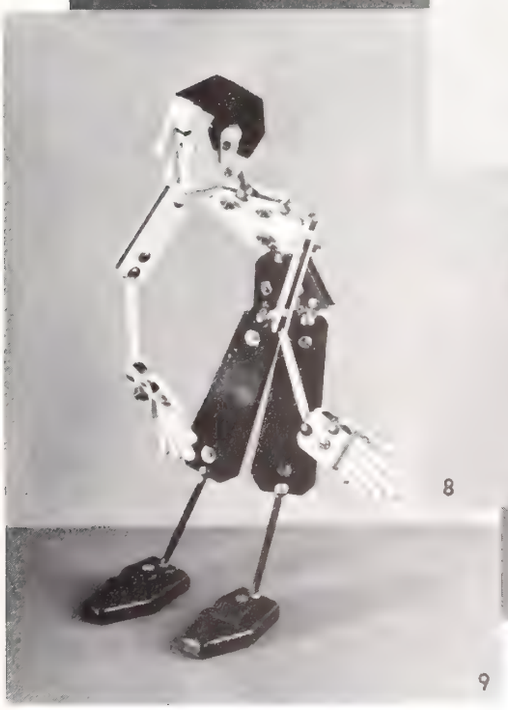
The photographs on these pages show a selection from among the exhibits at the recently held Leipzig Trade Fair. In the upper left-hand corner of the page (1) is a pewter punch bowl of interesting form, with tray and drinking cups in the same metal. At 2 is a pottery jug and matching glasses showing the influence of the primitive on some of the modern ceramic work

St. George and the Dragon (3) is a striking modern batik by Richard Dölker. It is made up in both blue and brown. Two more contemporary jugs (4), illustrate the tendency toward the primitive in form and texture. That this influence obtains in other fields than the ceramic is proved by the burnished pewter jug at 5. This jug has a central removable container for ice











THE photographical 6 shows a combination of the purely decorative and the utilitarian in ceramics. The bust is of Frederick the Great, and before it has been placed one of the large soup tureens that are now being revived after the good old types that were used in Frederick's own time. At 7 are three of the modern pottery vases developed in rough texture and primitive forms

[illegible] of the Fair. He is a perfectly proportioned [illegible] and all parts of the face are movable, al-

ACTIVITIES FOR THE GARDENER IN AUGUST



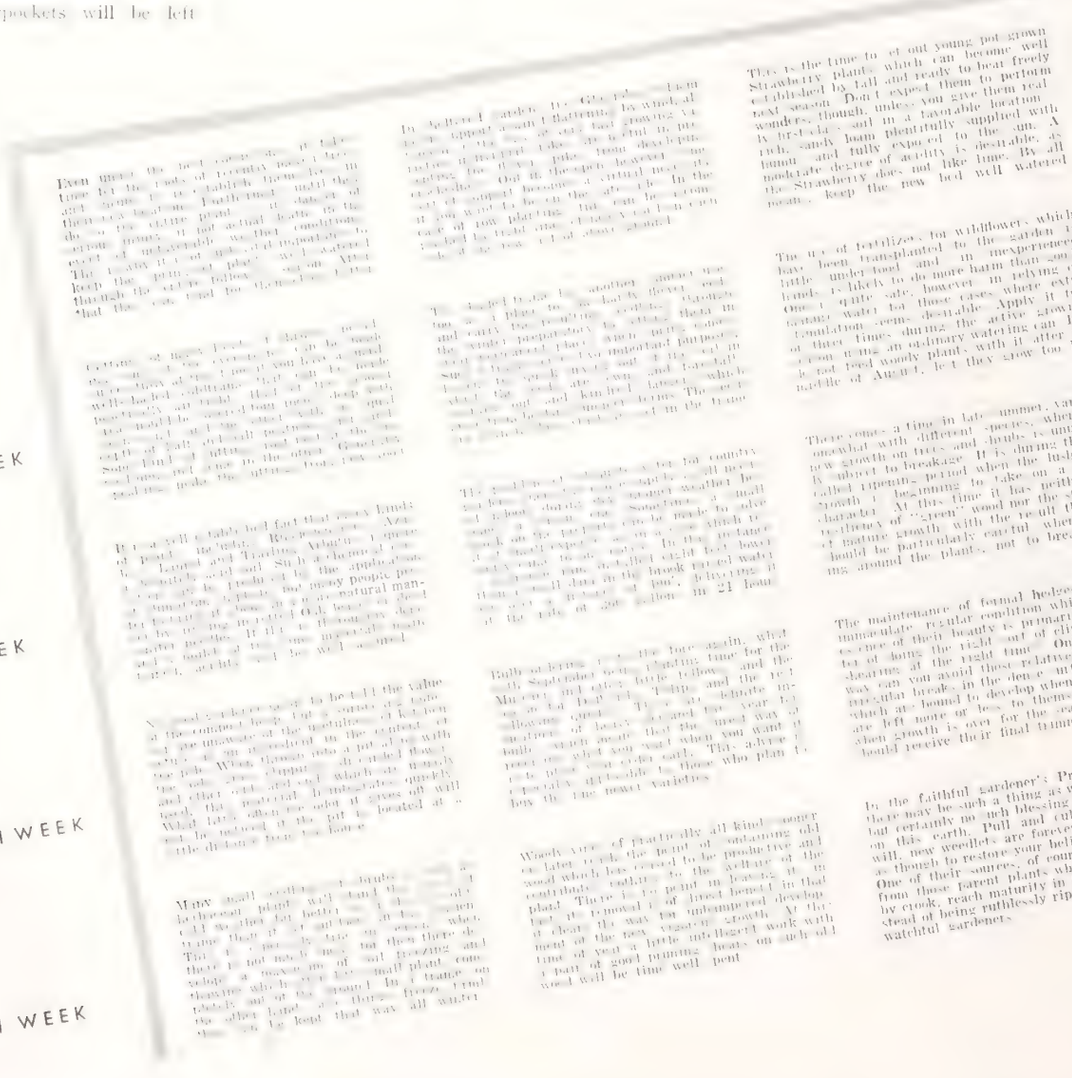
THE second half of August is a good season for planting coniferous evergreens, for the very simple reason that top growth is inactive and new root formation well under way. Under these conditions it is obvious that the above-ground parts of the plants are making but light demands on the subsurface portions, while the latter are in a most favorable condition to reestablish themselves quickly. Be sure to get first-class, nursery-grown plants, for they will be well shaped, properly dug and correctly balled and burlapped as to their roots. Plant firmly in generous-sized holes refilled with good soil, and keep them very thoroughly watered, without a week of neglected moisture, until winter



THE modern Geranium is a very different sort of plant from the Geranium of a generation or two ago. In the size, color, form and variety of its blossoms it is immensely improved, so that the question of increasing one's supply of plants becomes increasingly interesting. The best way to propagate Geraniums is by cuttings of the new growth taken at this time and rooted in damp sand. Strong shoots carrying several leaves are used, cutting them off cleanly with a sharp knife and removing all but two or three of the upper leaves before setting. Firm the sand well about the cuttings, especially at the bottom, so that no airpockets will be left



BLACKBERRIES and Raspberries bear only on year-old wood, which means that the plants, if neglected, quickly become cluttered up with dead canes which have served their purpose and lapsed into lifeless but thorny uselessness. The correct procedure is to cut away all of last season's growth which has fruited, thereby clearing the way for the unhampered development of the new shoots which will bear next year's crop. Strong shears are good for this, if the plants are fairly within bounds. In larger, more crowded plantings a sharp brush-hook may be easier



CONSOMMÉ

in perfect accord with summer's mood



SUMMER days and nights invite you to consommé's enjoyment. Now especially the clear soup of limpid beauty intrigues the taste and harmonizes with your appetite's desire. When made by the inspired soup-chef, consommé ingratiates, revives, invigorates—as Campbell's so delightfully proves. Broth of choice beef clarified to sparkling amber, deliciously flavored with carrots, celery, parsley, onion—seasoned with the sure, deft hand of the culinary artist. Served either hot or chilled, Campbell's Consommé is unfailingly attractive and welcome on the summer table, formal or informal. After hours in the open, the canter across the countryside, the long motor ride, or the day's interval on the beach or water, here is a "bracer" as wholesome as it is inviting.



CAMPBELL'S

Consommé

NRA

21 kinds to choose from . . .

Asparagus	Mu[illegible]
Bean	Mushroom [illegible]
Beef	Mutton
Bouillon	Ne[illegible]
Celery	Ox Tail
Consommé	Pea
Chicken Gumbo	Pepper Pot
Julienne	Printanier
Mock Turtle	Tomato
Mulligatawny	Vegetable
Mock Turtle	Vegetable Beef

LOOK FOR THE RED-AND-WHITE LABEL

Double rich! Double strength!

Campbell's Soups bring you condensed, concentrated goodness. You are buying double richness—double strength. So when you add an equal quantity of water in your kitchen, you obtain twice the quantity of soup at no extra cost.

Campbell's Soups are the finest soups you can buy.



"after eleven years

my stove is just as bright and pretty and clean as the day I cooked my first meal on it"

"*Eleven years ago we purchased a new enameled range,*" writes Mrs. E. G. Stanfield of Oklahoma. "*Being a newly-wed, I took my mother's advice and used nothing else but Bon Ami in keeping my stove clean. Now, after eleven years, the porcelain and nickel plate are just as bright and pretty and clean, as the day I cooked my first meal on it!*"

This letter is typical of many we receive. Women just have such a genuine liking for Bon Ami they enjoy telling us about it. They appreciate Bon Ami because it protects surfaces—preserves all the original lustre. They're grateful because Bon Ami doesn't redden their hands. They like working with Bon Ami because it's so soft, white and fine . . . so odorless . . . so efficient and speedy.

Use Bon Ami for your bathtubs—your sinks—for *everything*. It's the finest cleanser you can buy!

Bon Ami

"*hasn't scratched yet!*"



Renovize your kitchen

(CONTINUED FROM PAGE 20)

air and, consequently, more and larger windows. The manufacturer of quality window glass has much to offer in this bright building material.

Since science and art entered the kitchen hand in hand, a great deal of attention is being focussed on the need for proper air and the removal of stale, cooking odors. Definite provisions should be made for this feature in the modernized kitchen. A fan ventilator may be placed in the upper section of the window, or a small exhaust fan installed in the wall at a height of seven feet, or the worthy electric fan may be placed on a high shelf across from an opened window to secure maximum cross ventilation. Mechanical perfection, modern design and practicality in ventilating fans add comfort and convenience to the smoothly run kitchen of today.

Studies have been made to prove that the sink is the most important piece of equipment in any kitchen, from the standpoint of the worker's health and time. If possible, the sink should be placed centrally to both food stores and utensil shelves, and in a cross position to the range so as to permit easy access to the water supply. A double drainboard sink is ideal, but a single drainboard model rightly placed, with the help of a small table will serve excellently. If the home owner feels that her sink has served its day, it is a simple matter to make a selection from the variety of products on the market that have been designed to fill all requirements and budgets. Both sink and working surfaces should be of the same comfortable working height, which experts have determined to be 36 inches.

COMBINATION UNITS

New streamline models built into cabinet groups are rapidly replacing the separate, free-standing sink fixture of old. By thus combining sink, drainboards and cabinetry, a compact grouping of all working units is made possible. A new development in sink construction is the use of metals which resist tarnish and stains, and whose silvery sheen adds eye appeal as well as practical features. Cabinets, the paramount requirement of the truly efficient kitchen, have been designed to combine the utmost in beauty with the complete elimination of lost motion. Aside from cupboards, flour and sugar bins and electric plate warmers, the 1934 cabinet includes such interesting features as towel dryers that eliminate the unsightly wall rack, tray racks for large platters, soiled linen bin for pantry service and in some cases, rolling ladders for access to high units. These travel on metal rails bracketed to the cabinets.

Almost every woman craves adequate storage space. A clever invention which solves this old household problem is the modern cabinet-closet which takes up no floor space and is simply fastened on the side of the door. It is fitted with shelves, hooks, clips, racks and hamper, and very readily swallows miscellaneous homeless articles. In its closed position, this product of distinctive craftsmanship forms a graceful panel on the door.

And speaking of doors—modern hardware has been raised to such a point of perfection that real beauty as well as practical convenience can be achieved by changing old door-knobs or hinges, and by the installation of efficient locks.

If the dimensions of the kitchen are such that the center working space is too large, a work-table may be used to advantage in the middle of the room. This table provides an extra working surface. One of America's foremost designers of kitchen equipment has developed a table with metal top closely resembling the color and beauty of platinum. The skirt or sides are finished in two tones of enamel that will neither chip or peel, and smooth metal feet attached to the legs allow for gliding the table into different positions without scratching or marring the floor. The table is of the same height as that approved for cabinetry and standard sinks.

Mention of the kitchen sink brings up the thought of dishwashing. Now that the dishwashing machine has passed the experimental stage, it should be included in the equipment of every home laboratory. Ideal for modernization purposes is a combination electric dishwasher, sink and work-top, all in one compact steel cabinet which will fit into any size kitchen.

INCINERATION

The home incinerator, a simple, sanitary way of disposing of refuse, is rapidly becoming one of the essentials of a well-appointed kitchen. A discussion with one of the numerous incinerator specialists is advisable before deciding on the best type and size suitable for individual conditions. Supervision of construction or installation as well as instructions for using will be given by this agent.

Good lines, proportion and balance for appliances, have been introduced by the kitchen equipment stylists. And now the modern range, whether it burns coal, oil, gas, bottled gas or electricity has been taken out of the class of "ugly but necessary" and given a place in the class of smart, efficient kitchen equipment. In selecting a new range, the size of the kitchen as well as individual preferences and requirements should be taken into consideration. Location is also of vital importance, for adequate light must be obtained during the day. A worn-out range with an oven that bakes unevenly makes good cooking difficult. Today's new units feature automatically-controlled heat, heavy insulation to help keep the kitchen cool, non-tippable shelves, adjustable legs, utility drawer space and right- and left-hand ovens in console or table-type models. And to these time- and energy-saving features have been added attractive lines as clean cut as a fine automobile and intriguing color effects in keeping with the color vogue of the present era.

An ever-ready automatic kitchen stove with exact temperatures for various cooking purposes which requires a minimum of attention and costs far less to run than old-fashioned fuel stoves has recently been invented by a famous Swedish physicist. This trim, compact cooking unit burns seven pounds of small anthracite or coke ev-

(*Continued on page* 64)

From Golden Grains to—

GOLDEN WEDDING

IT'S ALL WHISKEY



Choice grain, richly ripened, is the source of its flavor. *Expert knowledge of mellowing in charred oak, plus years of experience,* are the sources of its smoothness. *Golden Wedding is a blend of only whiskey with whiskey.* This is the source of its goodness. And its flavor, smoothness and goodness are the sources of its *popularity.* But let Golden Wedding tell you its story in its own inimitable way—in a tall glass or a pony—*at most pleasing taste!*

VISIT THE SCHENLEY BUILDING AT THE WORLD'S FAIR

DEMAND GOLDEN WEDDING—ACCEPT NO SUBSTITUTES

LIKE AN AWNING OF STONE 11 FEET THICK

to cool your house in Summer . . . , a "Blanket" in winter!



Johns-Manville "Rock Wool" Home Insulation keeps your house up to 15° cooler in summer . . . saves you up to 40% in fuel in winter! Send for book today.

IMAGINE having a huge awning over your house on a stifling hot day. How cool you would be . . . how well you could sleep at night!

Now you CAN have such a cool house . . . by blowing Johns-Manville Rock Wool Home Insulation into empty wall and attic floor spaces.

Four inches of this amazing material equal *11 feet* of stone in keeping heat out in summer . . . and keeping it *in* during the winter.

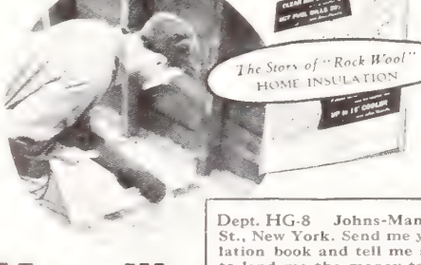
Mr. A. C. Friedel, of Syracuse, writes: "With the temperature 96° outside on a scorching day, it was 20 degrees cooler inside."

Mr. W. S. Richardson of Oak Park, Ill., reports that J-M Rock Wool saved him $120.37 on fuel the very first winter it was installed.

J-M Rock Wool is actually spun from molten rock . . . it is rot-proof, fireproof and deadens sound. It can be installed without muss. You can pay on easy terms.

Send right away for a large 24-page book which gives you the complete facts. Just mail in the coupon below . . . and you'll soon find out how to make your house up to 15° cooler on hot days . . . how to save up to 40% on fuel this winter.

Blown in through a hose. No muss or bother. "Seals" attic floor and walls of house against the passage of heat . . . that's why Rock Wool keeps your house up to 15° cooler in summer, saves up to 40% on fuel bills in winter.



SEND FOR THIS FREE BOOK

One of the most interesting books ever written about the home. Absolutely free. No obligations. Please fill in and mail the coupon today for the complete facts.

Dept. HG-8 Johns-Manville, 22 E. 40th St., New York. Send me your Home Insulation book and tell me about your plan to lend me the money to have my house insulated.

Name_____

Street_____

City_____ State_____

Johns-Manville

NRA Rock Wool JM

HOME INSULATION

Renovize your kitchen

(CONTINUED FROM PAGE 62)

ery twenty-four hours and requires but three minutes of attention a day. It has been estimated that the cost of fuel for this remarkable stove will not exceed $15 or $18 a year. Among interesting features are the ten-gallon water tank inside of it in which water is kept at almost boiling temperature and may be drawn through a faucet for cooking or washing, the two circular hot plates for rapid cooking and simmering, and the two spacious ovens.

Another range, built like a skyscraper, occupies a floor space of 42 inches by 27 inches, and is electrically operated. It is built to fit flush against walls and cabinets and has a smooth front without switches or other markings. All the controls are located on an aviation-type centralized panel at the point of greatest utility and visibility. Radio dial type, illuminated automatic controls, built-in electric timer and clock, electric light in the oven and a "minute minder" which gives audible note of elapsed time by ringing a bell at a predetermined time are unique features. This same company makes a combination electric refrigerator and dishwasher with the range just mentioned. Thus through these three major units, an all-electric kitchen is possible. Another firm has developed a ventilating hood for the range which decreases wall and redecorating costs and at the same time does away with the ever-objectionable cooking odors. Installation is simple. Units may be vented into a convenient flue or the exhaust pipe run up through the roof or an outside wall.

For the country house dweller whose home is situated where gas mains have not yet penetrated, bottled gas from steel cylinders housed in a cabinet outside the house may be piped directly to the kitchen stove in a thoroughly, efficient, modern way. Many types of ranges are adapted to this form of fuel.

REFRIGERATORS

Today's news in kitchen equipment, the automatic refrigerator, a veritable conjurer's box, will undoubtedly be followed by some even more amazing achievement. But at present it stands as the quintessence of silent, efficient economy. An old refrigerator, no matter how often it is repaired and repainted, cannot possibly attain present standards of food preservation. Science has offered up to the modern kitchen, perfect refrigeration, but to obtain perfect results, whether we use gas, oil or electricity, we must have a thoroughly insulated container with tightly fitting doors and a constant, even temperature circulating over surfaces kept spotlessly clean inside. Mechanical refrigerators are so well made today that they demand very little attention if their care is based upon a simple understanding of the method by which they function. The householder who likes the adventure of the big, open market where exciting displays of unusual fruits, vegetables and cheese abound, or who goes away weekends will find great satisfaction in the new automatic refrigerators where foods may be stored and kept fresh for days. The amazing economies of automatic refrigeration as well as superior efficiency invite the amateur to learn the new refrigerator technique. A firm of international reputation has evolved a combination flat-top range and electric refrigerator with refrigerating unit at the bottom, revolutionary in design and appealingly priced. Current consumption is extraordinarily low. Both the refrigerator and the range, which may be purchased separately or in combination, are the accepted height recommended by engineers versed in kitchen planning.

Refrigerator accessories are constantly being developed every day to meet new requirements. Silver ice—tinkling shining balls that keep beverages ice cold and bob gayly in tall glasses yet do not melt—up-to-the-minute ice buckets with serving tongs all ready to distribute colorful ice cubes—wide-mouthed food jars fitted on a revolving stand enabling one to get the food desired at the touch of a finger have arrived to delight the homemaker's heart.

PLUMBING

The age of the plumbing and the facilities the plumbing provides are of tremendous importance in renovizing, for so much comfort depends on both. Continuous hot water must be provided in the rejuvenated house. A study of the water system, both outside and inside of the kitchen is the first step to bring clear, sparkling hot water to the faucet twenty-four hours a day. There are a number of hot water heaters using various fuels—gas, electricity, oil or coal—but the most desirable have automatic equipment to regulate the temperature and insure plenty of hot water. Repair expense due to the rust nuisance, leaks and freezing may be overcome by the use of special brass and copper piping, long standards of quality in house plumbing.

Stainless metal, chromium, copper, aluminum, colorful enamel and porcelain, the every-day materials of the new fashion era, are available in the utensils and gadgets through which the silent servants, gas and electricity, prepare, cook and clear away meals. For speed and efficiency in the kitchen comes the electric mixer which has taken over the tiresome task of details from the home manager. At the snap of a switch, this versatile magician will beat, mix, knead, whip, slice, shred and if desired will grind the morning coffee, chip ice or polish the family silver. Another handy aid is the toaster-tray. This essential to modern kitchens consists of a clock-timed toaster fastened to a spacious tray containing six clear glass dishes for jam, relishes and spreads. A knife and block arrangement for trimming toast and space for a variety of sliced breads complete the equipment.

The serene satisfaction of correct time by day and night is given in the new electric clocks. The latest models haven't a face, but are built with openings that remind one of peepholes, but sufficiently large to show the hours and minutes from all parts of the kitchen. They require no winding, never run slow or fast and have a smooth, silent motor.

How often we have all dreamed of what we would like to do with our kitchens! If we pledge ourselves to the slogan of Rejuvenation and put the kitchen renovizing dollar into circulation, we will be amazed how much it will buy.



To the lovely lady whose stylistic whims

SET THE FASHIONS OF TWO CONTINENTS

You are a marked woman. Cameras click whenever you grace a gathering. Leading couturiers eagerly scan your person and your pictures for devastating new effects. Your original frocks are news of first importance to every woman who hopes to keep abreast of fashion. That is why we deem it such a compliment to have supplied your personal car. You could choose from all the world, and you chose a Chevrolet. What decided you? The extra luxury and smartness of Body by Fisher . . . the superior restfulness of the Knee-Action ride . . . the miraculous handling ease . . . the tireless but unobtrusive efficiency of the Blue-Flame motor . . . or the unique combination of all these desirable qualities? No matter—you bought a Chevrolet, and that is answer enough. No better proof is needed that the care we spent in designing this personal car is realized and appreciated by the people for whom it was designed.

CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN

Compare Chevrolet's low delivered & financed cost with any other car

Chevrolet



MASTER SIX SPORT SEDAN

CHEVROLET

A GENERAL MOTORS VALUE



In this beautiful Colonial home: The Richmond ceiling fixture, $35.00; The Jefferson wall bracket, $12.50. In the hall: The Charleston Lantern, $37.50; The Monticello bracket, $20.00. Chase Federal Lamps shown: The Arrow Bridge Lamp, $24.50, base only $20.00; The Victory, $16.00, base only $12.50. On the desk: The Constitution, $35.00, base only $20.00.

Picture these lovely Federal Fixtures and Lamps in *your* home

★ With the introduction of these new Chase Lighting Fixtures, "refixturing" becomes one of the easiest and most inexpensive improvements you can make.

If you have wondered why good-looking lighting fixtures have been so hard to find, or if you have put up with ugly, out-of-date fixtures because beautiful ones were unobtainable or too expensive—you will be delighted with the beauty and low cost of Chase Lighting.

For whatever the style of your home, Chase Lighting includes fixtures and lamps to harmonize with it. Each fixture and lamp has been designed by Lurelle Guild, one of America's foremost artists, and finely made of lasting brass by Chase.

Chase Lighting includes Early English fixtures, traditionally finished in iron and English bronze, one of which is shown below. There are also authentic and charming Early American sconces, lanterns, chandeliers and lamps; distinctive fixtures and lamps styled in the Empire and Directoire manner; lovely Georgian fixtures and lamps and a complete group of stunning Classic Modern fixtures and lamps for homes of today. One of the many attractive Classic Modern fixtures is shown below.

In the charming Colonial living room and hall above, some of the many Chase Federal Fixtures and Lamps are shown. See how much they add to the inviting appearance and lighting comfort of this home.

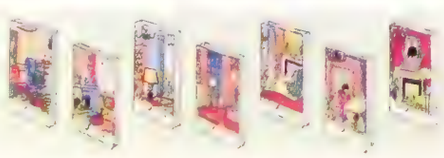
Very welcome, too, will be the modest prices of Chase Lighting. For although in design, workmanship and finish Chase fixtures and lamps cannot be surpassed, you will find the prices much less than comparable fixtures ever cost before.

Chase also offers home owners the opportunity to refixture conveniently with a monthly payment plan—whether you wish to do over the lighting of one room or your entire home.

Ask your local Chase Dealer to tell you how little refixturing with Chase Lighting costs—how easy it is to do, how easily it can be paid for. Or write Chase Fixture and Lamp Division, Dept. H-2, Chase Tower, 10 East 40th Street, New York, for *free* Refixturing Finance Plan.

FREE! Beautiful Period Folders of Chase Fixtures

Whether you are remodeling, redecorating or building, Chase Fixture Folders will be helpful to you. Separate folders for each period. Write Chase Brass & Copper Co., Inc., Dept. H-2, 10 East 40th Street, New York, for free copies. Please mention the style of your home.

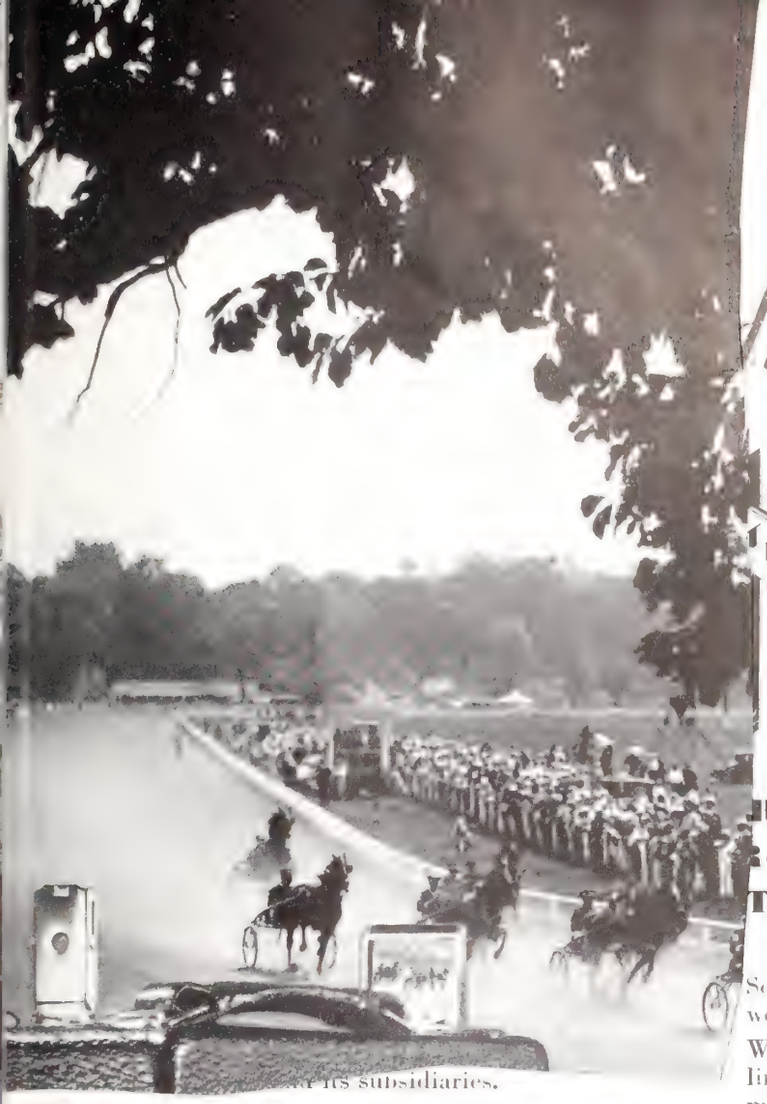




CHASE LIGHTING

FIXTURES *and* LAMPS





didn't WARN *you!*

...RE OF THE SLIM SUPPLY ...-OLD PRE-PROHIBITION ...TTER ACT RIGHT NOW!

...at its subsidiaries.

When this diminishing supply of rare old whiskey is exhausted, you will never see any more, as the government customarily insists that whiskey be withdrawn at the end of 8 years from barrels and bottled for purposes of revenue.

You might, however, reasonably ask—won't this supply last some time? Is there any immediate need for haste in acquiring a stock?

It is not our purpose to sound a selfish alarm. You will always be able to get good whiskies—there is a good supply of aged-in-the-wood and bottled in bond four-year-old ryes and bourbons coming along. *These will be available under the same brand names mentioned here.* On the other hand, facts, based on sales, indicate clearly that every single case of this 16- to 18-year-old vintage whiskey will be sold within a relatively short time.

With the return of better times, people of means are again shopping for character and quality in the liquors they drink and serve.

This explains why our 16-year-old Old Taylor is now completely sold out—as are several other venerable National Distillers brands.

It also explains the swiftly mounting demand for our famous pre-prohibition bourbons—notably Sunny Brook and Old Grand Dad, both from 16 to 18 years in bond. And for Mount Vernon—our one remaining prohibition-aged rye—ranging in age from 12 to 13 years.

Whiskey so rare as this is really "occasion" whiskey—not for the everyday cocktail or highball, but for the unusual occasion

So if you wait too long, don't say we didn't warn you.

When liquors of this rare calibre, limited in supply, can be bought at moderate prices, it is obvious *that they can't and won't last very long.*

The famous brands OLD GRAND DAD, SUNNY BROOK *and* MOUNT VERNON *make up the greater part of this special limited stock, but also there are small quantities remaining of* OLD MCBRAYER, BOURBON *de luxe*, BLACK GOLD, BLUE GRASS *and* OLD RIPY



PRODUCTS OF NATIONAL DISTILLERS

NATIONAL DISTILLERS

Viva Cuba!

But please, please

Señor, mix that wonderful

BACARDI Cocktail

just like this:

1 jigger of Bacardi
Juice of half green lime
1 bar-spoonful granulated sugar

Shake well in cracked ice



Schenley, Sole Agent in the United States for Compañia Ron Bacardi, S.A.

FOR THIS IS THE CUBAN WAY, the way that will give you the greatest delight. So please, PLEASE Señor, do as we do in Cuba, and follow closely this recipe that has made the Bacardi Cocktail the smartest cocktail in the world. Viva!

•

In all the world there is nothing else like Bacardi—a flavor, a delightful mellowness that no one has ever been able to copy, for the secrets of distilling Bacardi have been the property of a single family for over 70 years. Remember, every drop of genuine Bacardi has been fully aged in the wood—the youngest drop is always 4 years old at least!



BACARDI

A Schenley IMPORTATION

Visit the Schenley Building at the World's Fair

Copr., 1934, Schenley Import Corp.



House & Garden's bookshelf

THE BOOK OF CULTURE. By Ethel Peyser. New York: Esser-Frederick Inc.

AN ambitious undertaking! The sub-title alone—"A Springboard to Learning," saves it from classification as one of those arbitrary personal aggregations of the mid-19th Century naively put forward to point the way to good manners and morals for the socially aspiring.

The subjects range through the realms of Literature, Music, and Art. It is easier perhaps to say what the book is not than what it is. It is not a glossary or a digest, neither is it an encyclopedia or a dictionary. It is a springboard that projects you plump into whatever pool you choose to investigate.

Let us quote: "This book is not meant to be an *outline* of culture or civilization. . . . It has no pretentions . . . unless it stimulates the reader to intellectual curiosity and helps him to richer cultural experience, through its listings—the book will have no utility whatever. . . . It is divided into two parts—Knowledge and Applied Knowledge. For knowledge, if it be worth anything, must be absorbed into living and being." So you may expect the literary, biographical and other classified facts to be interspersed with some teaching and some preaching. "Throughout this book, if you read it with a seeing eye, you will pick up methods" (we say please note this word in passing) "methods of expression and criticism, which should help you *to make your mark in any group.*" The italics are our own.

Much counsel is given to the who "would aspire to the rôle of tured person. He is pleasantly, glitteringly, seen," etc. "The af dinner speaker, the maker of announ ments at sociables, fairs, auctions," —"has power only in relation to charm of voice supplemented by p and ideas." Shades of memory! H many a famous and delightful speak with neither charm of voice nor po has been able "to get it across" cause he did have an idea and kn *how* to get it across, voice or poise the contrary notwithstanding.

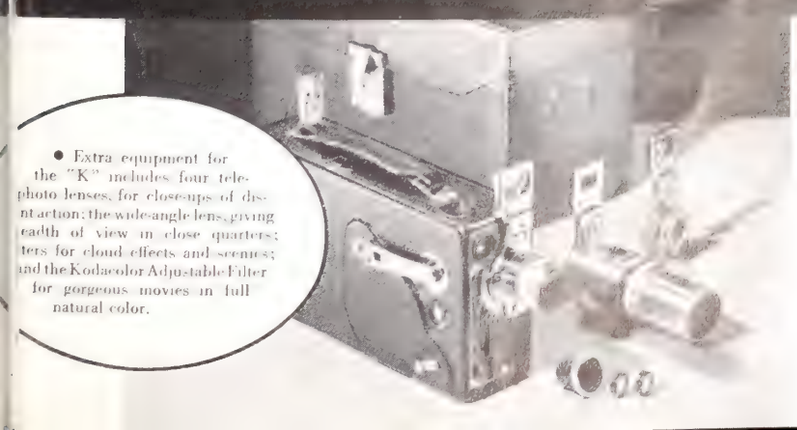
We somehow suspect the author a little private thesis or quarrel of h own when she writes: "Men ha spoken in public so long and are accustomed to being catered to a hearing themselves speak that they allow themselves to ramble on and ta interminably, while women 'stop, lo and listen,' arrange their speeches lo ically and finish when they have co to an end. Finishing when you co to the end, *that* should be the golde rule for all."

That it is a handy compendium f your bookshelf, we must confes Teaching and preaching apart, ju glance at the contents: Literature fro Greece to Russia. Music—its sto from Primitive Times to the Piano Player. Art—Sculpture, Architectur Painting, and with these Fine Arts a classed somewhat arbitrarily, Weavin and Ceramics. Then there is Histor from the Eastern Civilizations to Th Great War, in 133 pages. Fancy tha boiling-down job! Philosophy and Re ligion and Science—but we pause her overwhelmed!

G. G. G.



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Collecting Rose favorites of bygone days

CONTINUED FROM PAGE 33

[illegible] Lafayette and Illinois [illegible] Missouri and Louisiana [illegible] Texas and into California. Lost Roses, hanging on for dear life, give us a surprising and colorful record of the spread of home life over the continent and of what our forebears planted in their gardens. These tough, unbeatable Roses, marking a long period of our national expansion and about two hundred years in the development of the Rose family, are often the only remaining relics of what was once a home, a town, a mines camp or frontier settlement. The old Rose lover who will seek in ghost towns, abandoned gardens, depleted homesteads who will go to the ends of shaggy lanes, will find his treasure.

[illegible] BY THE TRAP

Naturally in [illegible] rivers, [illegible] principal means of transportation, and permanent homes of earlier days lie near bays and rivers. Wherever tobacco planting, commerce, fisheries, industries brought greater wealth and freer [illegible] the finest examples of handsomer gardens. As might be expected, Virginia led in gardens of importance with the dignity of design. It is in these prosperous settlements of the past, which have gone by and remained [illegible] that we shall find the finer Roses, the choice Teas and Bourbon Roses purchased from our earlier nurserymen or brought directly to the estates in trading ships. The old Rose collector, who will make long visits or frequent excursions into [illegible] which lie sweet and fallow off the beaten track, will be rewarded with his choicest finds.

A collector of old Roses is an explorer in his own country, making explorations into country by-ways, with no hardships to endure. He is bent on pleasant excursions, with a good [illegible] equipped for enjoying himself.

One excursion within our Rose parish in southern Maryland is both memorable and typical. On a March day we stopped at a cross-roads store. A friendly farmer introduced himself. "I have got some [illegible] Roses." So spreads the news of one's hobby. "I'd like to take you to an old place." On the spot we engaged to go the next day. Carrying our constant companions, [illegible] mattock and trowels, we turned at the store corners into a road leading toward Chesapeake Bay. At a great Oak tree we turned into a wooded byway. At a Mulberry tree marked by having about it a carpet of Polyanthus Narcissi [illegible] we left our faster mount. We proceeded through a gradually disappearing lane until we could drive no further. Then we walked and walked.

[illegible] of our [illegible] a [illegible] House on [illegible] high above the Bay. Divided only by overgrowing weeds. At the rear of the house was a Rose garden of truly Colonial design. The Roses dense-ly [illegible] the borders of bulbs thick and grown into the Roses. Here in this lost garden we were close to someone's old love for the earliest of our Roses. We imagined how the housewife slipped out of the back door and tended her garden. The Rose [illegible] of [illegible] blooming varieties. We filled a steamer rug with suckers from the main bushes, leaving the garden intact. When we grew these Roses we found we had Pink Centifolia and a deep rosy red Centifolia; Bishop's Rose, a Centifolia of shades from rose pink to deep rose; Shailer's Provence, a Centifolia of Anemone form, light pink, called "old shell rose" locally; Red Gallica; the Common Moss Rose and Clustering Maiden's Blush, *alba*, as delicate and pretty as its name. That the house had been lived in for years was evident from later old Roses in the front yard and an interesting climbing Rose on the tumbling-down porch. But no rude hand had ever despoiled the first Rose garden behind the house.

With our farmer's approval we took the climber bodily. Nothing in neglected and abused Roses is quite so sad as an old "runnin'" Rose. The white, clustering, fragrant Musk Rose of the long and shining leaf, the Evergreen Rose, *Rosa sempervirens,* with varnished leaves and white blooms, the Ayrshire with long and stringy shoots, the Alpine Rose, "the rose without prickles," were known as species to Gerard. As species they are rarely found here now. Beautiful hybrids of the above were made early in the 19th Century by French growers. They survive on old places, for these "runnin'" Roses were great favorites. From decrepit fences, rickety porches, sagging sheds, we have carried to a happier home many of these early hybrids. The highly individualized features of their species are helpful in identifying the hybrids as they are reasonably close to their type forms.

EARLY ARRIVALS

Scotch Roses and the two Austrian Briers came over early, as did Sweet Brier, now often found in woodlands. Harison's Yellow, however, which we see in so many country door-yards, suckering into vast clumps and throwing forth sunny wreaths of small yellow blooms, is an American Rose of the year 1830.

While our country was recovering from the Revolution, and English ships were sweeping the seas, the plant hunters introduced into England four ever-blooming or monthly Roses from China. These free-bloomers turned the Rose world over. Old Blush China, *Rosa indica,* so lively and faithful and the best blooming Rose ever, and Red China, *Rosa semperflorens,* bright and double, came about 1789. The Yellow Tea Rose came in 1810 and the Pink Tea in 1824. From the Isle of Bourbon in 1817, the French brought the Bourbon Rose, parent of many fine Roses for fifty years. In South Carolina a cross of Old Blush and Musk Rose made the new American, small-flowered, greatly-clustering Rose, the Noisette of 1817. The Empress Josephine had these new Roses in her garden. The French nurserymen developed their varieties.

The Damask Rose became really important during this time under French culture. From the China Roses crossed with June Roses a new family of aristocrats called Hybrid Chinas rose to proud acclaim. They are now very rare; unfortunately so, as their blooms are very handsome and they are excellent Roses for breeding purposes. Tea Noisettes, from crossing Noisette with Tea, were the most beautiful climbing Roses developed from the new material of the China Rose period. They have been greatly neglected, due, perhaps, to their being somewhat tender. All the above Roses in their bewildering variety were quickly established in American gardens. In the "sweet and fallow," forgotten, rural places the old Rose collector makes his search for them. We have found in the south in our list of old America.

WITH LILLIE AS GUIDE

On various excursions, with Lillie, our cook, as guide, we went to the homes of her colored friends, making some staunch Rose friends and finding Roses we would never have found otherwise. With Lillie we have made visits to a place called The Trap, which was a prosperous gentleman's estate before the war of the States. Rachel, the colored mistress, is a keen Rose lover. The Trap garden was once a perfect Rose Garden of the China Rose [illegible]. Here in beds and borders, we have had the joy of finding, among others the best Hybrid Chinas, true old Tea Roses, Noisettes and Bourbons and the Mycrophylla Roses, the small-leaved kind with double blooms like flat rosettes and the creamy, double *Alba odorata,* with shining foliage, both much cherished in old gardens of Maryland and Virginia.

Tea-Noisettes, delicious in fragrance, love to climb over old walls and porches, up trees and to flounce over gardens, their clustering Tea-like blooms and handsome, graceful foliage [illegible] irresistible in their sort. Once in a while someone writes about the [illegible] of Lamarque or Cloth of Gold. The many, many more Tea-Noisettes are worthy of hard hunting.

For daintiness, for neatness of foliage, fine form of bloom, captivating fragrance, delicacy of color and charm of shading, nothing else equals the most appealing of old Roses, the Teas. Original pink and yellow live for us in [illegible] also [illegible] as Bon Silène and Safrano. Tea Roses enjoyed great favor and some varieties rose to high distinction during the last century. Being somewhat tender they [illegible] affectionate care. Whether restored Tea Roses can be given names or not, old Rose lovers owe them the duty of restoration to a place of honor before they are lost forever.

Roses, like styles in furniture, wall paper, costumes and hair dressing, have their peaks of popularity and days of fashion. Newer Roses have constantly displaced old favorites. China Roses slid down to a decline, as did Hybrid Chinas, Damask Perpetuals and old types of climbing Roses. Tea Roses and certain Bourbons held their popularity for sixty years, but a striking new class was steadily taking possession. From 1840 to 1880 the United States stretched across the Continent, and the Hybrid Perpetuals became the aristocrats among Roses.

A few excursions into Hybrid Perpetual gardens will disclose that La Reine was not the only important ancestor and that scarlet, red and maroon Roses came of another family. General Jacqueminot, a grand red, fragrant Rose, loved much and long, was the founder of a line different in growth, with Roses often no fuller than double, very fragrant and of glowing color. General Jacqueminot and other brilliant reds are thought to be seedlings from Gloire de Rosomène, a scarlet-flowered denizen of gardens in the China Rose period. Different as they were in beginnings, the families of La Reine and General Jacqueminot have mixed through crossings among themselves and with others like the Bourbons. The result is dreadfully confusing. Old Hybrid Perpetuals are a problem. As with the Teas, it is worthwhile to collect and restore these Roses, named or unnamed. They were striking ornaments in gardens in their heyday and are very desirable in parts of the country where winters are severe.

The following classes of Roses have taken the stage for a time and then retired: June blooming Colonial Roses; Chinas, Teas, Bourbons and their contemporaries; Hybrid Perpetuals, Teas, Bourbons and Moss Roses, popular from 1840 to 1880, at which time the modern Hybrid Tea Roses began to displace other bush Roses and new hybrid climbers pushed the old sorts into obscurity.

The pleasures of our summer excursions are like the old Roses we seek. They fade into memory. In winter we live again our last excursions. We gather together our careful notes, photographs, sketches, our color cards and pieces of dried foliage and go to the most enchanting books ever made, rare books in libraries, less rare ones at home; the quaint herbals of Gerard and Parkinson; the gorgeous books of colored plates of the early 19th Century; the appraising and descriptive later books of professionals and amateurs, often beautifully illustrated. The explorer becomes a researcher. In researching, the possibility of identifying a class or a variety is the reward for taking a fascinating winter cruise among books.

FURTHER REASONS

Nor is our pleasure all we accomplish. Something beautiful and interesting is added to gardens. New friends are made. Treasures are shared. Old Rose lovers gather a living record—incomplete to be sure, but historical in sequence—which displays, season after season, the beauty, the usefulness, the intense satisfaction Roses have contributed to the home life of our people. We record how, from the days of the pioneers, we have trudged along the deeply worn trail, where a Rose in a heart is the sign on the guide-post. Those who come after us will collect our old Roses, thus keeping alive the story of homes and Roses in America.

EDITOR'S NOTE: As Mrs. Keays' article so pleasantly suggests, the interest in old Roses is steadily rising. One of the large nurseries, recognizing this fact and the soundness of the principle on which it is based, has assembled an excellent commercial collection of varieties many of which had completely disappeared from the trade. This achievement is an outstanding one of great horticultural importance.

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The little known Wallowas

CONTINUED FROM PAGE 39

(*Sisyrinchium grandiflorum*), which are a decidedly pink tone in contrast to the royal purple hues of the same plant growing in the basaltic lavas of the Columbia basin, prefer the wetter soils and are usually found as irregular banners of pink and purple, faithfully outlining small depressions in the general contour. On the open slopes hairy clumps of *Clematis douglasi*, the Old Maids' Bonnets, or Sugar Bowls, grow in profusion to be followed later by great silken seed heads much as in the hairy Anemones.

Later in the year these same slopes may display the yellow umbels of numerous species of False Buckwheat (*Eriogonum*) found in abundance in this section. Through and among them will be the magnificent silken saucers of two extremely hardy Mariposa Tulips, *Calochortus macrocarpus*, a soft lavender with each of the three big petals marked basally with an eye of dark violet, and *Calochortus nitidus*, creamy white with the same conspicuous markings of the petals.

Of these plants the Bird-bills and Grasswidows are easily grown in any garden where they can be assured of an abundance of early spring moisture. Later in the season a thorough baking will be appreciated by both, though they live and thrive in many gardens where this is an impossibility. The False Buckwheats are somewhat sullen little plants which resent removal from their native haunts. *E. umbellatum* has become most accustomed to the alien conditions of lowland gardens and displays well its umbrellas of tiny yellow flowers above the background of its evergreen foliage. The two Mariposa Tulips are by far the most accommodating of all that lovely race and I have had little difficulty in growing them, except for the fondness of mice for their small bulbs.

SUNFLOWERS AND PHLOX

During the early summer months these same slopes are aglow with the large blossoms of the dwarf sunflowers of the *Balsamorrhiza* group of which several species are present. *Phlox viscida*, one of the prickly-leaved little Fire-flames, covers the rocky outcrops of the ridges and the canyon walls with compact domes of vivid pink. The display of this particularly floriferous little Phlox, which grows sometimes to a height of six inches, reaches a perfection here that is not exceeded by any other of its tribe anywhere in the West.

Lewisia columbiana, representing one of the top-rank genera of western alpines, grows well on the walls of the canyons, sometimes outlining every crack and crevice with packed masses of pale green succulent rosettes, and at blossom time frescoing the cliffs with intricate patterns composed of myriads of small white and pink blossoms on eight-inch stems. Of all the *Lewisias* each individual plant of this species flowers most profusely and seems transplanting best. It is at home under a great variety of garden conditions, requiring chiefly drainage adequate to prevent water from standing about the crowns.

The Wallowas themselves (the name applied to the higher parts of the range lying to the south of the valley of the same name) have some interesting things to offer to a plant lover.

On the heights about Wallowa Lake, *Clematis columbiana* can be found displaying its surprisingly big blue flowers to good advantage against the background of some old snag. One of the unforgettable sights of the alpine lakes region is found in great banks of a dwarf St. Johnswort (*Hypericum scouleri*) edging the meadows. Here it is a six-inch shrub with rounded little blue-gray leaves, silvered to a degree that makes it shine like burnished metal when covered with a film of morning dew. Above this pleasing foliage framework are myriads of blood-red buds which open into wide-eyed flowers of dazzling yellow to make a startling red and yellow mosaic.

GENTIAN PEE

Beyond these banks in the green of the meadow itself are spots of intense velvety blue which a closer approach reveals to be the huge upturned trumpets of a particularly good dwarfed form of *Gentiana calycosa*. At these high altitudes, this, the most showy of native American Gentians, never exceeds six inches in height and is more often less.

Both of these plants are good-natured enough to respond to ordinary cultural care in the garden. The Gentian is somewhat slow in establishing itself, but otherwise responds well to good soil well watered, but drained sufficiently so that the water table is several inches below the crown. The St. Johnswort has so far proven to be of slow growth, quite unlike the woody tendency of most of its relatives.

Threading through the meadow grass one may, if fortunate, find a tiny ground-hugging Willow, never more than two inches in height and often less than half that stature. It has tiny rounded leaves and, with the melting of the snows, is covered with miniature catkins. It grows with exasperating slowness in the garden, but so far has lived through several seasons with me.

Above these meadows, at the very edge of the snowbanks, a pink haze will attract attention. This resolves itself into a mass of big open blossoms of bright pink above a six-inch mass of blue-green foliage, as a nearer view is obtained. It is an alpine Fireweed (*Epilobium obcordatum*) which has a neater and more compact habit than any of its lowland cousins. It is a true scree plant in this range, being found only where the right combination of ice water and glacial debris provide it with the exact conditions which it requires.

In the high screes of the central part of the range many interesting alpines are present. *Erigeron radicatus*, one of the most daintily appealing of all the family, is abundant, displaying its little blue-gray rosettes of narrow spoon-shaped leaves and big violet and gold Daisies everywhere. *Erigeron aureus*, a golden counterpart with somewhat larger foliage, is common, though it does not grow as robust as in the Cascades. *Eriogonum ovalifolium* spreads blue-gray circular mats of leathery round leaves over the shingle, the compact heads of white or pinkish flowers being either erect on short stems or prostrate on the ground around the plant. In these same screes *Saxifraga oppositifolia* grows in the shaded places on the calcareous rocks, forming masses of pale green leaves arranged oppositely on the short stems as a background for the purple blossoms. Running through the other plants on thread-like stems I found on one peak a tiny *Campanula* with almost microscopic leaves and lovely clear blue nodding bells on fragile two-inch stems. It has been one of those unexpected surprises that frequently startle the alpine plant grower. This dwarf displays many of the botanical characters of *C. rotundifolia* and fully expected it to grow into a robust garden plant in one or two seasons, as so many of the other dwarfed forms have done in the past. It has been in the garden for three seasons now and while the basal leaves are somewhat larger, it still is a ground-hugging mass of dark green foliage, supporting tiny blue bells on two inch stems.

On the sheer rock walls above are occasional individuals of the most alpine of all plants (*Eritrichium aretioides*) to be found in the Wallowas. The exquisite beauty of its mats of woolly leaves sprinkled with big blue Forget-me-nots has an appeal above that of almost any other plant. One can look and worship, but it is useless to attempt to collect it for no one has yet succeeded in coaxing it to reproduce in the garden even a shadow of the loveliness it possesses in the mountain heights.

A CHOICE PRIMULA

One more plant remains to be mentioned out of a host of others which may be found, and that is *Primula cusickiana*, one of the finest sub-alpine plants of the West. It is not a lover of the austere heights, but is to be found lower down among the Lodgepole Pines. Here, on open gravelly or rocky places where the soil is too thin, water too scant, or slope too steep to support more than a scatter growth of individual trees, one can find this dainty Primrose growing in the Pine duff beneath the scattered trees or out on the open slopes. It has a real appeal and makes one wish most ardently that more of the aristocratic Primulas had been given to America. The leaves are all basal, ovate and blue-green. The flowers, which are arranged in open heads, are a deep violet with a most heavenly perfume. I have never seen a mass display such as is given by other alpine plants, but some of the most delightful hours ever spent in the mountains have been passed wandering in the Primrose scented glades early in the spring when the surrounding woodland was still piled deep with snow. I have visited these same glades later in the year when the snow had gone and the flowers disappeared as the ground baked to pavement hardness in the midsummer sun. At such a time there is not the least hint of the early spring beauty of *Primula, Dodecatheon, Sisyrinchium, Ranunculus, Mertensia* and the host of others that then transform these barren and dusty slopes into flower fairyland.

The legions of Muscari go on parade

CONTINUED FROM PAGE 70

rus. A form of it called the Feathered Hyacinth, *M. comosum* (*M. plumosum*) is somewhat better known because it is sometimes grown under glass, and it is also better looking if it can be had in good condition, which seldom can out-of-doors. It also is a curious individual with all its flowers turned to slender filaments of a pale blue color (vegetable hairs, someone has called them), the whole so delicate and filmy that it suggests a plume which stands no chance at all with bad weather. The leaves appear before the flower buds and when these finally push up they take a long time to develop. I have it in the garden and it is quite hardy, but when the weather has been hard on it, and it usually has, I keep my eyes turned the other way. *M. elegans* opened here on April twenty-sixth of this year. It is its initial appearance in this garden and it seems a desirable addition. The erect flower spike is well filled and of a good dark blue and it is apparently tidy. There is little or no scent. It is said by some to be a seedling sent out by Max Leichtlin.

M. heldreichi is from Greece. I was long on its trail before I secured a few bulbs. Impatiently I awaited their bow to the spring world for I had read handsome praises of it. When it finally pushed upwards and bloomed it looked as if both moth and rust had corrupted it. It was a disappointment to say the least. A little uncertain stalk bore a few largish bells, white-edged, of a quite ordinary blue—a sorry display to have awaited with such anticipation. They never appeared again.

M. Heavenly Blue. This and the common Grape Hyacinth, *M. botryoides*, are the only kinds generally known in gardens in this country. It is thought to be a seedling of *M. conicum*. It is well known, beloved, dependable and easy—what more could a flower be? Its well-filled flower spike is long and rather pointed and of a bright but muted blue, not sharp like *Scilla siberica*. It has the fragrance of Love Pink with something added for good measure—sugar and spice and all things nice, said the late Joseph Jacob in regard to its scent. If you have let it seed itself all over your garden, and you can hardly help yourself, you will imagine yourself in the Spice Islands during the period of its blossoming. I must say here that it should never be permitted in the rock garden. I permitted it and I know. Once entrenched among the stones there is no getting rid of it, grub and grovel as you will.

M. latifolium was new to me this year and is an acquisition route to me. It is from Asia Minor and while differing to the general style that is the figure with the blue jackets is yet something of a departure. In the first place it has two broad leaves one almost as broad as that of a Lily-of-the-valley. The flower stem is tall, from eight to twelve inches. In the bud stage the wedge of bells is dark purple blue, but as they mature there is a distinct division between the upper and the lower half of the cylindrical spike. The bells of the upper half do not open at all but stand out almost perpendicularly from the stem and are of a dull soft blue, while the bells of the lower half are a very striking dark



Toward the end of June *Muscari comosum*, a queer, tousle-headed little fellow comes into bloom. As Mrs. Wilder says, its "hair stands on end," in a startled sort of way

their mouths open a very little.

M. moschatum, the Musk Hyacinth. I have two forms—*flavum*, *major* and *inodorum*. Each of them has a rather dull purplish garb that gradually turns yellowish. *Flavum*, with a little stretch of the imagination, might be called a pretty thing, yellow. These flowers, while not strictly beautiful, make up for their deficiencies in pulchritude by the most intense fragrance of all the race. You may or you may not like it, according to what your nose can stand. The scent is stronger than that of the ordinary Hyacinth and the redeeming quickness of Heavenly Blue is not present. A few spikes in a glass will scent a whole room. The *moschatums* begin to show here about April 25th. They came from Asia Minor.

M. neglectum. This species belongs to the Mediterranean region and is a very dark blackish blue with distinct white mouths to the little bells. It is pleasantly fragrant and [illegible] different way from the others. It flowers towards the end of April.

M. paradoxum is [illegible] and has to me a [illegible] distinct though [illegible] seem too dark to be [illegible] like its strong pyramidal flower spikes and its unrelieved smoky-blue color. It begins to [illegible] April and [illegible] not seen.

M. polyanthus album. I [illegible] found it very pretty. The [illegible] Bloomed [illegible]

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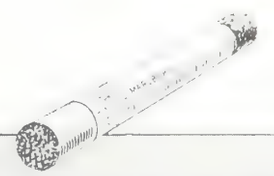
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Patents Pending

Plants to make hedges of distinction

(CONTINUED FROM PAGE 45)

may be kept at any desired height from five to fifteen feet.

The Yew, long famous as a hedge plant in old English gardens, has a dark green color and a wall-like texture unapproached by that of any other hedge evergreen. Small wonder that they carry an atmosphere of their own, for they belong to a very small group of trees so ancient as to be unrelated to any of our modern evergreens, old as many of them are! The comparatively high price of plants, and the Yew's limited hardiness, have undoubtedly been the chief reasons for its so limited use for hedges in this country. With the more general propagation of hardier varieties it is beginning to be used much more extensively but still not nearly so much as it merits. The Japanese Yew (*Taxus cuspidata*) and the quite similar but faster growing *T. sieboldi* are the best of the Yews available for hedges of medium height—five to seven feet. There are several taller growing forms of the Hybrid Yew (*T. media*), a cross between the English and the Japanese Yews, but as yet they are rather high priced for hedge planting. Like the Hemlock, the Yew will thrive where there is considerable shade. Yew hedges are especially desirable for the intimate closed-in garden, rather than for a boundary hedge.

Our old reliable and too little appreciated Red-cedar (*Juniperus virginiana*), in its various forms, is at once the most available and the most overlooked—possibly because of its very obviousness—of all good evergreen hedge plants. It may be depended upon to succeed from New England to Florida and across the continent, and under more varied soil conditions than any other. It can be used in dry stony soil and in almost pure sand by the sea where no other evergreen would do. Making rapid growth, it may nevertheless be kept at any desired size. *J. smithi* is a low growing bushy form, best for hedges of eight feet or under.

Arborvitae of both the American and the Oriental types (*Thuja occidentalis* and *T. orientalis*) have long been popular for tall hedges as they stand any amount of pruning and clipping. Though the former is a native, it has, like the Chinese Arborvitae, a certain horticultural character which makes it most suited to use in rather formal surroundings. This is true also of the so-called Cypresses (*Chamaecyparis*, if still listed in some catalogs as Retinosporas. The Slender Hinoki Cypress (*C. obtusa gracilis*) is one of the hardiest, but any of them do best in a somewhat sheltered situation.

For a very tall hedge designed to serve as either a wind-breaker or a view-breaker our native White Pine (*Pinus strobus*) serves excellently. Planted in a staggered row, four to six feet apart, and left to grow with little or no trimming, even quite small trees will soon form a dense, semi-formal wall of soft blue-green. Where the obnoxious blister-rust is to be feared, one may use either the White Fir (*Abies concolor*) or Nordmann's Fir, planting somewhat farther apart than for Pines.

For an inexpensive tall deciduous hedge, our old friend the California Privet is undeniably a fine thing, although subject to winter killing in periods of extreme cold such as visited the East last February. When allowed to assume its natural form—which is not often unless the house has burned down or the bank has foreclosed the mortgage—it really is a beautiful shrub. Its long, slender sprays of the new growth, reaching to a height of ten feet or more, clothed with the peculiarly waxed clean glossy foliage, which is held well into the winter, make it a very different looking plant from the four-foot closely cropped prisoner with which everyone is familiar. And when it is in bloom—it, few people will take you seriously if you mention the California Privet as one of the most beautiful of flowering hedges.

But for a beautiful impenetrable wall surface of living green which will catch every shifting light and shadow, and shut the world out completely, use Beech! The best variety for hedge making is the close-growing form of the European Beech (*Fagus sylvatica fastigiata*). The Siberian Elm (*Ulmus pumila*) is an extremely rapid grower and of such bushy habit that plants set three or four, or even five or six feet apart soon interlace and form an attractive surface. The advantages of this comparatively newcomer as a screen and hedge plant have not yet been realized.

For hedges of medium height, say two to five feet, there are several good evergreens and evergreen shrubs.

The first thought here, of course, is Box, but this is not reliably hardy without rather elaborate protection,

(Continued on page 57)

FENCES for homes large and small

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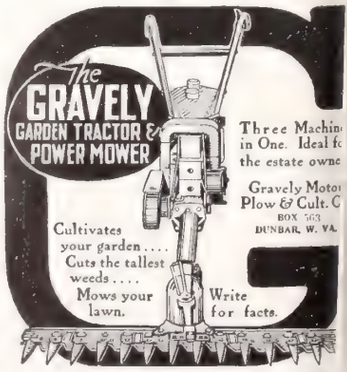
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THE GARDEN MART

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Plants to make hedges of distinction

[illegible] Latitude of Philadelphia [illegible] plowed [illegible] rather than to surround the [illegible] *cephalotaxus* [illegible] age, is very much [illegible] beautiful and unusual [illegible] *Cotoneaster simonsii* [illegible] a growth of six to eight feet, is vigorous and fully [illegible] its attractive foliage well through the winter. English Ivy (*Hedera helix*) [illegible] given substantial support, forms a solid evergreen wall of great beauty and is particularly valuable where limited space makes a clean look of [illegible] essential. The Baltic Ivy (*H. h. baltica*) with somewhat smaller foliage, is much hardier. The semi-climbing Winter-creepers (*Euonymus radicans* and varieties) [illegible] as well [illegible] may be used in the same way. Unfortunately the Japanese Evergreen (*E. japonicus*) is not hardy much north of Washington, for it is an ideal evergreen hedge plant, and the only one, so [illegible] can be grown down to the ocean's edge. All the Euonymus require occasional [illegible] to keep them [illegible]

In deciduous plants for the medium height hedge there are the various Privets of which both Regel and Amur [illegible] are rather [illegible] evergreen. California (*Ligustrum ovalifolium*). The Peking Cotoneaster (*C. acutifolia*), hardier than any of the Privets, is just as practical for everyday hedge use, and very much more distinctive. For the latitude of Washington, and below, one of the less hardy evergreen sorts, such as the beautiful *L. lucidum*, may be used. Japanese Barberry everyone knows, but the fact that it can be kept low, and when desirable clipped quite as formally as California Privet, seems not generally to be realized.

[illegible] formal or made as formal as desired. Deutzia, although [illegible] full of character with [illegible] and [illegible] [illegible] to the [illegible] *gracilis* [illegible] out of the question [illegible] but [illegible] hardy north of Washington. Deutzia [illegible] decidedly valuable for dwarf hedges, the Box Barberry (*B. thunbergii minor*) and the new Lodense Privet.

[illegible] a really protective hedge—something with "teeth" in it. For a tall barrier of this sort nothing is better than the Thicket Hawthorn—*Crataegus coccinea* [illegible] to ten feet. The English Hawthorn (*C. oxyacantha*) [illegible] but is of less dense growth. The Honey Locust (*Gleditsia*) grows like a weed under [illegible] and has beautiful, soft, feathery foliage which much belies the wickedly sharp, stout spines concealed behind it. Within its range the American Holly (*Ilex opaca*) gives the ideal combination of year-round beauty [illegible] protection in a Ledge.

For low protective hedges the several Barberries, Rugosa and Rugosa Hybrid Roses, and a number of the Rose species are available. In sheltered situations, as far north as New York, the Firethorn (*Pyracantha coccinea*) makes a [illegible] barrier of moderate height.



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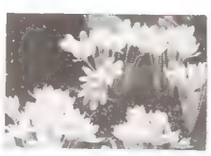
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BUILDING MATERIALS

Bathrooms and Kitchens

394. "Modern Bathrooms for Old." Colored illustrations show how unattractive bathrooms, both large and small, can be made both beautiful and modern with Church furniture. C. F. Church Manufacturing Company, Holyoke, Mass.

395. The White House Line. An interesting folder containing layouts for kitchens of small and large houses, showing the use of White House Kitchen cabinets. Jones & Kimball Inc., 141 Park Ave. South, New York City.

Heating and Insulation

396. G. E. Oil Furnace. Literature on the G. E. Oil Furnace is offered free of charge. General Electric Co., Air Conditioning Dept. HG 7, 570 Lexington Ave., New York City.

397. "101 Practical Suggestions on Home Improvement." Illustrated and well illustrated brochure several suggestions are given for improving the home with Johns-Manville building materials. Johns-Manville, 22 E. 40th Street, New York.

398. H. B. Smith Boilers and Radiators. Booklet describes the special H. B. Smith Oil and Gas Burning Boilers. H. B. Smith Co., H. G. 7, Westfield, Mass.

399. Balsam Wool. A fire-resistant waterproof, verminproof insulation, that is packed in the attic. Forest Wool Products Co., Rm. 1111, 122 East 42nd St., New York City. Home Bldrs., 367 Pierce Bldg., St. Paul, Minn.

Paints and Stains

400. Cabot's Paints and Stains. Color samples of paints and stains are offered to the reader. A booklet describes Cabot's insulating quilt. Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

Portable Houses

401. Hodgson Houses. Catalog FBB 7 contains illustrations of their houses, cottages and camps. Has floor plans, prices, garden furniture, playhouses, etc. E. F. Hodgson Co., 116 Commercial St., Boston, Mass.

Log Cabins

402. "Cabins on Real Lakes." A booklet showing illustrations of log cabins designed and manufactured by Page & Hill Pine & Hemlock Co., Northwestern Bank Building, Minneapolis, Minn.

GARDENING

Fences

403. Ascher Fences. A free book of Ascher Fences is offered to anyone building a home, garden, estate, cemetery, or other property. Ascher Fence Co., 37 E. 28th St., New York City.

404. Cyclone Fences. Literature describing various types of ornamental steel. Cyclone Fence Co., Dept. HG, Waukegan, Ill.

405. "Stewart Guarded Beauty." Gives information on fencing around a home and grounds. The Pittsburgh fence is constructed of rust-resisting steel. Pittsburgh Steel Company, 734 Union Trust Bldg., Pittsburgh, Pa.

406. "Stewart Fences." A profusely illustrated booklet shows chain link wire and ornamental fences for residential and industrial use. The Stewart Iron Works Co., Inc., Cincinnati, Ohio.

Seeds, Bulbs & Nursery Stock

407. "World's Choicest Nursery Products." Presents Roses, evergreens, flowering trees and shrubs, shade trees, hedge plants and rock plants. West of Rockies trade is sole. Roberts & Allen, Rutherford, N. J.

408. "Dreer's 1934 Garden Book." Two hundred and sixteen pages of suggestions are offered to the gardener. Profusely illustrated with flowers and vegetables. Henry A. Dreer, 1306 Spring Garden St., Philadelphia, Pa.

409. "Burpee's Bulb Book." This catalog describes Tulips, Dahlias and Hyacinths for fall planting. W. Atlee Burpee Co., Burpee Bldg., Philadelphia, Pa.

410. P. H. Hoffmann Offers, gratis and postpaid, Lilies and perennials. P. H. Hoffmann, Box B, Chatham, N. J.

411. Seed Book. A book full of Seeds that grow both with hand operated tools and power. Mott Schieto Seedsman, Inc., Madison Square Station, N. Y. C.

412. Weed's Irises. The 1934 list of outstanding and unusual Iris. Thirteen Hundred Varieties. National Iris Gardens, Beaverton, Oregon.

413. Hardy Plants of Wayside Gardens. Presents 144 page catalog on rock and border plants and gives their flowering time. Wayside Gardens, 30 Mentor Ave., Mentor, Ohio.

Fruit Trees

414. Henry Leuthardt. A catalog is sent on request which describes many varieties fruit trees, upon pear, plum, peach and Hedge. Leuthardt, Knox Sta., Penn Germain, N. Y.

415. W. E. Marshall. A special list shows the various forms of trained fruit trees carried by this firm. W. E. Marshall & Co., Inc., 150-B West 23rd St., N. Y. C.

Plant Sprays

416. Wilson's O K Plant Spray. Folder describes this plant spray for killing insects. It has been recommended by members of the Garden Club of America. Antrim Wilson, Inc., Secaucus, N. J.

417. Evergreen Spray. A spraying chart is offered free with instructions for using this spray. McLaughlin Gormley King Co., Minneapolis, Minn.

Tractors and Lawn Mowers

418. Gravely Garden Tractor & Power Mower. Information will be sent on request describing the above machine which combines three machines in one. Gravely Mowing Plow & Cult. Co., Box 304, Dunbar, West Va.

419. Lockwood Power Mowers. A new catalog shows the 1934 models of power mowers. Backlapping and reel the added feature. Lockwood Mfg. Co., 214 Wisconsin Ave., Racine, Wis.

HOUSE FURNISHINGS

China and Glass

420. "Correct Wine and Table Service." A booklet describing and illustrating the proper way to serve wines at the table. Fostoria Glass Co., Moundsville, West Virginia.

421. Wedgwood China. An illustrated booklet may be obtained free, describing Wedgwood China, Jasper, Basalt and Queen's Ware. Josiah Wedgwood & Sons, Inc., 100 Fifth Ave., New York City.

Floor Coverings

422. "Carpet Dust—And the Care of Rugs and Carpets." How Ozite rug cushion will make your rugs last longer. Information on cleaning rugs and carpets. Clinton Carpet Co., Merchandise Mart, Chicago, Ill.

423. Karastan Rugs. A booklet illustrates and describes Karastan rugs in a variety of designs and plain colors. The figures are copied from genuine handmade rugs. Karastan Rug Mills, Inc., 295 Fifth Ave., at 31st St., New York City.

424. Waite Rugs. Fifty-one pages of colored illustrations of summer rugs. Seven different patterns and weaves are included. Waite Carpet Co., Oshkosh, Wisc.

Lighting Fixtures

425. Chase Lighting Fixtures and Lamps. Separate folders illustrate fixtures designed for use in rooms decorated in various period styles. Chase Brass & Copper Co., Inc., Dept. H1, 10 East 40th Street, New York City.

Wall Coverings

426. "Birge Rainbow Wall Papers." Several large samples of Birge water-fast papers are included in this book. Also folder color schemes using Birge papers. Ten cents. M. H. Birge & Sons Co., Niagara and Maryland, Buffalo, N. Y.

MISCELLANEOUS

Cameras

427. Motion Picture Cameras and Projectors. Photographs of the Victor movie cameras are accompanied by sketches and details showing the operation and the loading. Victor Animatograph Corp., Davenport, Iowa.

Charm

428. "The Smart Point of View." An attractively illustrated booklet which outlines Margaret Wilson's course in Charm. The "Charm-Test" is sent with this booklet. Margaret Wilson, 22 H, 1148 Fifth Ave., New York City.

For Informal Entertaining

429. "Here's Hospitality." A book of ideas about informal entertaining. Illustrates the Hospitality Tray. Waters-Genter, Div. of McGraw Electric Co., Minneapolis, Minn.

430. "How to Give Buffet Suppers." A twenty-four page booklet written by Emily Post suggesting menus and table arrangements. Price ten cents. Chase Brass & Copper Co., Inc., Waterbury, Conn.

Food

431. "Twenty-One Delicious Campbell Soups." This folder contains brief descriptions of twenty-one different kinds of soup. Campbell Soup Co., Camden, N. J.

432. "Thrifty New Tips." Contains several unusual and appetizing dishes made from Heinz Baked Beans. H. J. Heinz Co., Pittsburgh, Pa.

433. Welch's Powdered Jel-Aid. A folder describes the advantages of this product. Directions are given for making jams, jellies, marmalades, etc. Clara Bell Welch, The Welch Grape Juice Co., Westfield, New York.

TRAVEL

434. Cunard Line. Literature is available on the Sea-Breeze vacation cruises. Information also on ships in the transatlantic service. Cunard Line, 25 Broadway, New York City.

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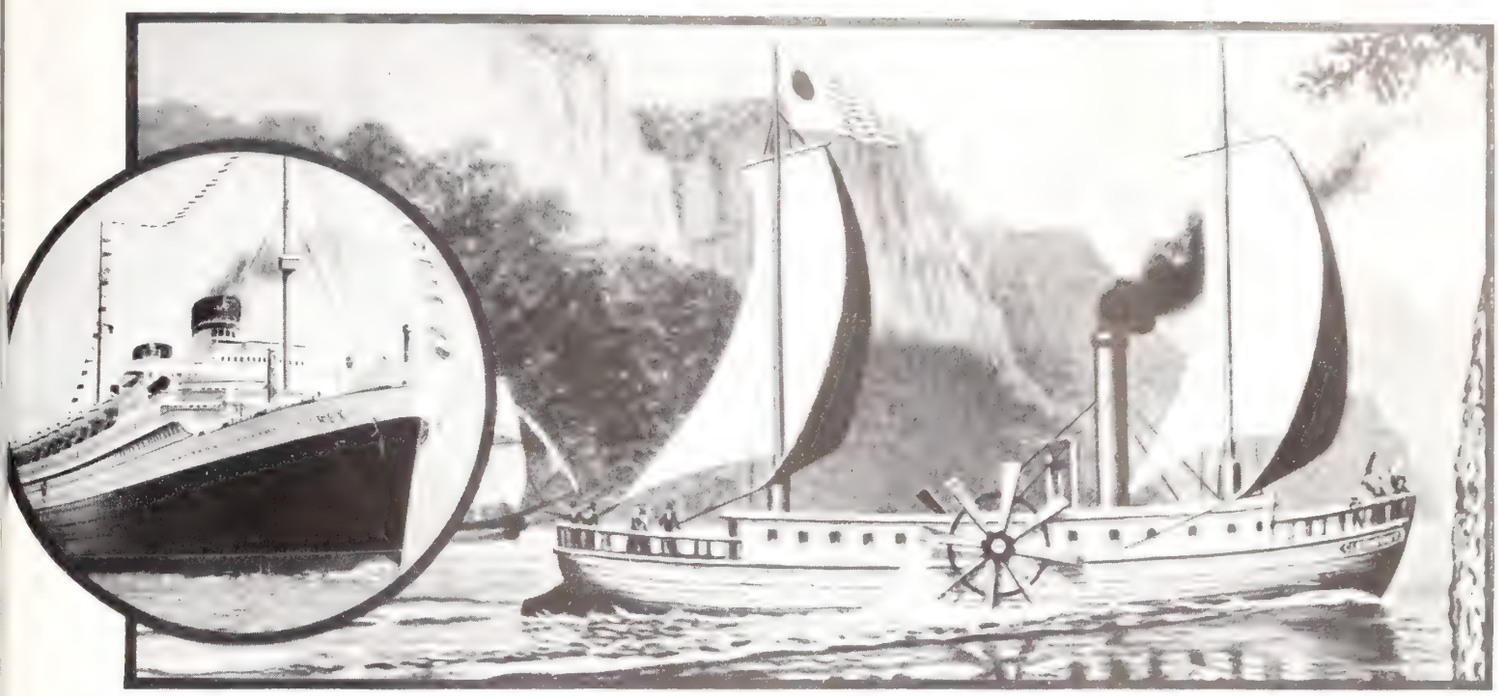
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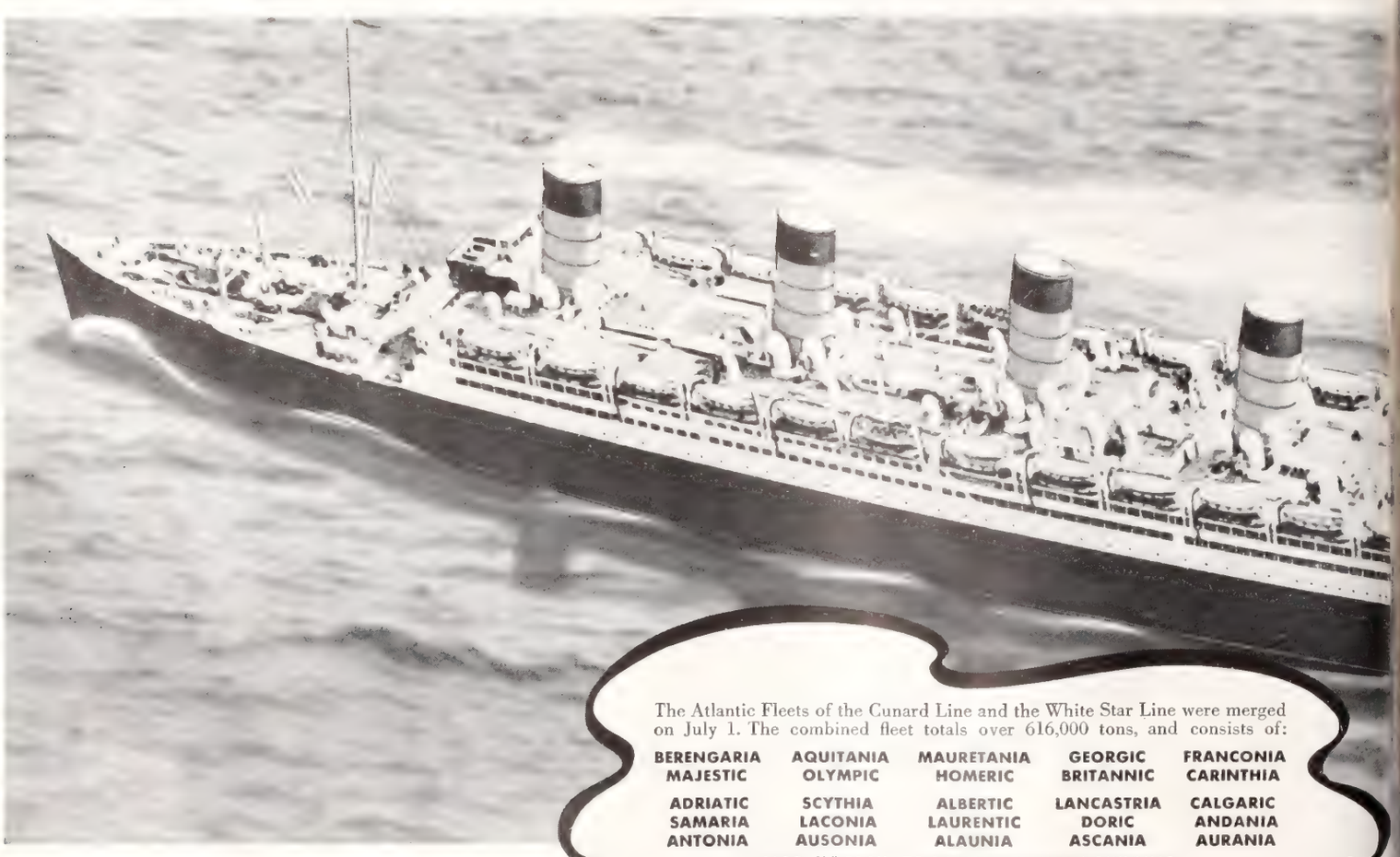
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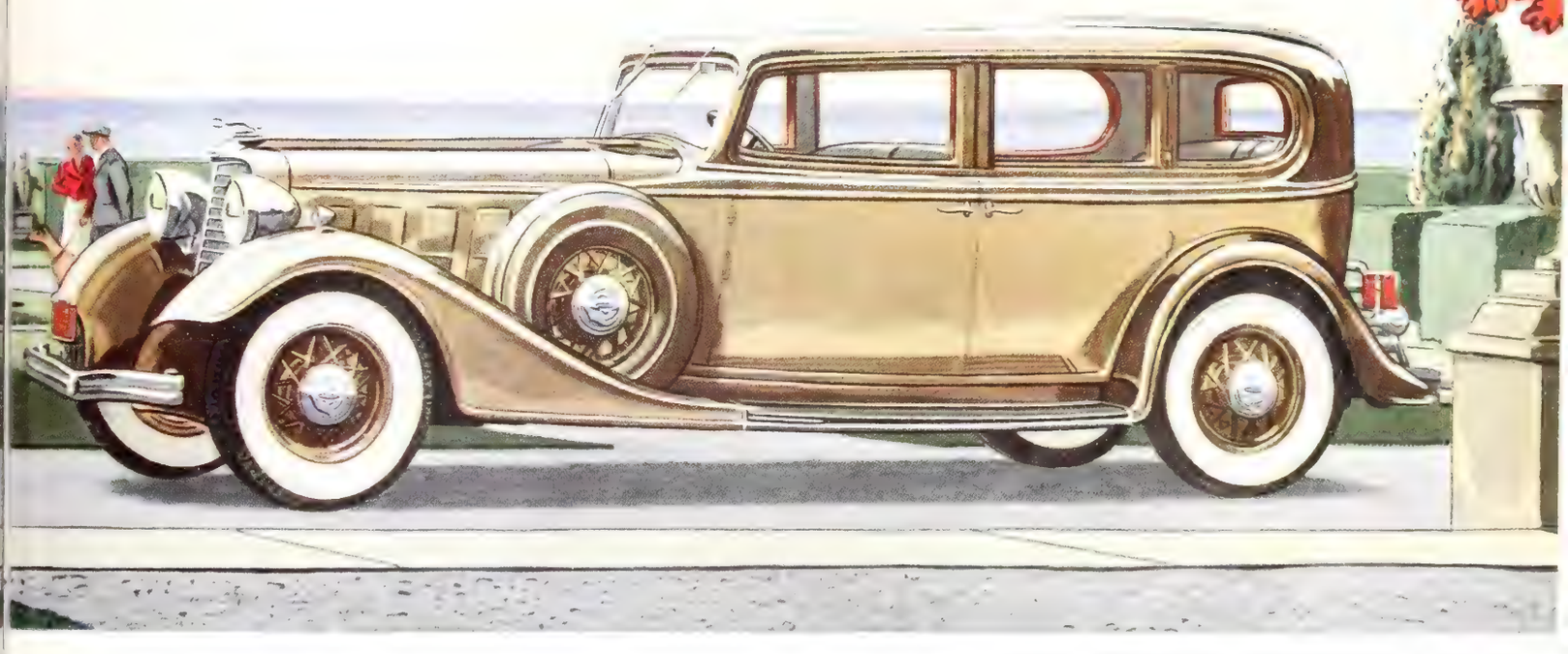
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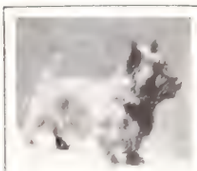
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The start of a field trial heat

The English Setter

WHILE opinion is divided as to whether or not the English Setter sprang from the Springer Spaniel it is certain that since the fifteenth century he has been known and prized for his beauty and form, his rich, silky coat, his intelligence, his hunting proclivities, his keen scent and his remarkable judgment in the application of his efforts and adaptability to the character of the grounds and habits of the game which he is hunting. Combined with these qualities are his great powers of endurance, which he usually retains until the approach of old age inevitably impairs them.

Dog shows had much to do with the early reform of many breeds, and the creation of others. One of the first breeds to be touched by the dog show influence was the English Setter. The two gentlemen who rose from the ranks of breeders to win preëminence by the tremendous success of their efforts and who came to wield so great an influence in shaping the English Setter as we know it today are Edward Laverack of Leicestershire and Robert Purcell Llewellin, of Shropshire, England. Laverack's name became and to some extent still is a household word with many present-day breeders and will probably remain so with those devoted to the improvement of the Setter. It is to Laverack that we owe the interest in breeding and the preservation of pedigree and purity of strain in our field dogs which is now universal. Thus, the importance and value of his influence can hardly be overestimated.

The Laverack Setter has never reached the distinction of being a pure strain to the same extent as the Llewellin Setter. The Laverack Setter excelled in beauty and had some good field qualities, but was extremely headstrong and obstinate, which rendered him difficult to train, and therefore usually useless in the field.

Mr. Llewellin acquired wide publicity both in Europe and in America as a breeder of high-class Setters, conducting his operations on a grand scale. He began his breeding experiments soon after the commencement of field trials in England. First he used black-and-tans and some of the old-fashioned English Setters, but this did not turn out so well. Then he purchased and used some of the best Irish Setters. It was with these and their offspring that he reaped handsome rewards at dog shows and at field trials. Not quite satisfied, he crossed some Irish specimens with those of the Laverack strain which produced some



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The English Setter

dogs that were not only exceedingly handsome but outstanding winners at shows. One female that he bred was beautifully formed and of rare quality, named Flame. After she was sold by Mr. Llewellin, she produced many winners of past days. It is undoubtedly true that many of the pedigrees of present-day winners can be traced back to Flame.

It was in 1871 that Mr. Llewellin, not yet satisfied with what he had produced, purchased two noted field trial winners. One of these, a dog named Dan, he crossed with the best pure bred Laverack females and by careful selection and rejection Mr. Llewellin attained the object for which he had worked so many years—the combination of beauty and excellence of performance in the field. The name Llewellin is well known in American bird dog circles. Dogs of this strain have played a leading rôle in making field trial history. A good many of the best dogs in this country have a large percentage of this blood in their veins. Interest in this strain continues and many fanciers are today just as keen as ever about Llewellin Setters. It goes without saying that their enthusiasm is amply justified by the character and appearance of the dogs themselves.

To have a really fine English Setter is to give more than ordinary thought to its education, which should begin when the puppy is about ten months old. This does not mean that nothing should be done before that age. Until

(Continued on page 123)



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Part of a litter owned by John Ekern Ott

The English Setter

(CONTINUED FROM PAGE 11)

then much can be done by taking the puppy on exercise walks. He learns a great deal from his own observational powers. It follows that no Setter puppy should be chained to a house or kennel. At ten months the dog has passed that frivolous period of puppyhood. He has more physical and mental capabilities. Yard training comes first. Here he can be taught to "drop"—to lie down at command and signal—to "hold up"—to rise to command and signal to "go on" or "hie on," to walk at heel, to "come in" and to retrieve, although this detail had better be left out until his second hunting season. Be careful to guard against anything that will tend to frighten the puppy. If everything is done properly, you will not excite him. Let the lessons last about fifteen or twenty minutes. Pet the dog a few minutes before giving him his liberty so as to dissipate his fears. Give two lessons each day, regularly, and progress will soon be apparent, if the breaker, or trainer, has patience and understanding. If the one who is doing the training has a tricky temper or does not know his job, the training will end in disaster and perhaps a shy dog.

If you own an English Setter, you know all the joys and few of the sorrows of dog ownership. If you are about to buy one of these grand dogs, the points to look for in puppies from

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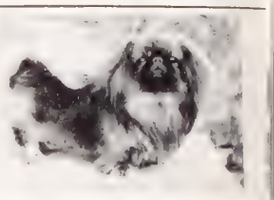
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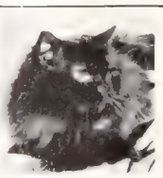


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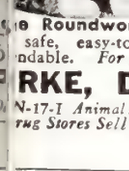
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N-17-I *Animal Industry Dept., Detroit, Mich.*
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BEAUTIFUL BIRDS

BREED THEM FOR PLEASURE AND PROFIT
Parrakeets, Love Birds, Finches, Canaries, etc. Hundreds of varieties at new low prices.

Illustrated Catalog H Free to Bird Lovers
RD HAVEN RESEDA, Calif.



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Howes Bird Attractors
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BENBOW'S
DOG MIXTURE

Tonic and Tonic condensed. Purifies the ...petizer ... to tone the stomach ... way to combat dogs' ailments. Send for Literature and prices on this ... old Liquid Regulator and Conditioner.

Fougera & Co., Dept. 5, 75 Varick St., New York

The English Setter

two to four months ... coat, breadth of head and squareness of muzzle ... rather narrow skull showing an occipital development, short body, short, straight tail, deep chest and straight forelegs.

It seems hardly credible that the greater part of the summer is gone, but those lucky Setters whose destination it is to hunt this fall should begin to be hardened off, after summer relaxation. This process should be gradual and done early with the dog back in his kennel before 8 p.m. during warm weather. Exercise ... road at about four miles an hour, beginning with a couple of miles and working up to six or eight by mid-September.

Before the feed at night some good hard work should be done. Dummies put out in various places and direction lessons given is the easiest way to get a dog's wind right, and incidentally, it brushes up the training.

During the daily grooming, which should be a *sine qua non*, search carefully between the pads for small pieces of gravel which so easily become set by dried mud in the hair. Matted hair between toes or dried mud causes lameness sooner than anything.

When ... to carry a small bottle of crystals of permanganate of potash. Snake bites, cuts, abrasions of various sorts can be treated immediately, and a small band ... of adhesive tape completes the emergency outfit, which may go far toward saving a dog's life.

If you are a novice and not certain you can train your dog correctly, send him for a few weeks to a good bird trainer. You can put the finishing touches on him yourself, but be sure the fundamentals are established in the mind of your dog before you start.

The English Setter is not only regarded as among the foremost sporting dogs that will stand well under shooting, but is also prized very highly as a companion. With children he is gentle. He is generally easily trained, remarkably faithful to his master. With his nose on his paws he'll be still and contented on a winter evening before the open fire, but his eyes will be only half-closed and he'll be day-dreaming of a long run, tail high and nose ... scent, a dead stop, a whir of quick wings ... shot and then white feathers ... his mouth ... and if he quivers ... a little, do you blame him?

—C. L. Hamilton

SCHNAUZERS (MINIATURE) WELSH TERRIERS . . . . . .



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R. D. 3, NORRISTOWN, PA.
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Worthington ...



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Vigorous, promising puppies two to three months ...
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... Cornwall ...



SEE what ... ing did! Same litter ... when the test started ... with one *important* ... mann's Irradiated Dry Yeast—only a teaspoonful a day—was added to the food of the pup on the right. Behold the result! The heavier bones, the huskier development of the yeast-fed puppy. This is due to the high Vitamin D potency in Fleischmann's Irradiated Dry Yeast, 25 times richer in this vitamin than standard Cod Liver Oil. 1-lb. can, 85¢; 5-lb. can, $3.50, postpaid. Ask your dog's dealer. Or write Dept. HG-9, Standard Brands Incorporated, 595 Madison Avenue, New York City, N. Y.



Sample and literature Free on request

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Sergeant's Skip-Flea Soap *kills* fleas and keeps your dog's coat in fine condition. Skip-Flea Powder doesn't merely stun fleas. It *kills* them *quickly*. Sold by dealers everywhere. Write for Free copy of "Sergeant's Dog Book" on the care of dogs. Our FREE ADVICE Dept. will answer questions about your dog's health. *Write fully.* Feed Sergeant's Dog Food for strength.

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[illegible] and make your selection in your own home [illegible] agreement other than that inherent in the rugs themselves.

Shipments Prepaid

THE LAWTON RUG STUDIO
SKANEATELES, N. Y.



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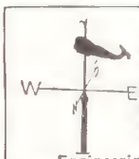
[illegible] of black, or [illegible] finish [illegible]

Send for complete catalog [illegible] metal work

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ROMANTIC MOBY DICK



Distinctive attractive vane. Authentic Early American design. Hand-wrought, rust proof [illegible] Bronze [illegible] 15" high, 36" arrow, [illegible] Complete with mounting screws $12.50.

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GARDEN FURNITURE



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HOUSE & GARDEN'S BOOK OF COLOR SCHEMES
300 pictures, 277 pages. $5.20

Shopping





AN efficiency expert must have had something to do with the new home filing system for smoking accessories. Nowadays, these important household necessities are stowed neatly away, when not in use, in racks like that above—thus eliminating the necessity of sending out a searching party for extra ashtrays and the cigarette box every time guests pop in. This rack is a narrow strip of chromium turned up at the ends. Box, four trays are crystal, $25. Pitt Petri, Waldorf-Astoria, N. Y.



THERE are two soft spots in my shopping bag for you—a taffeta cushion and a chintz cushion. Taffeta in light or dark green, blue, rose, peach, orchid, gold, henna or brown. $2.25. The chintz is in peach, cherry, green, turquoise, navy and brown. $2. Mabel F. Bainbridge, Fearing Road, Hingham, Mass.



IF you've just been pricked by the needlework mania and you're still a bit foggy about the fine points of the craft, a session with the bridge table cover above will be valuable and painless practice. A simple needlepoint stitch is used. The pattern, a border of playing cards in *life* colors, is easy to follow. Center, soft green. Canvas foundation; all wool for complete design; and tilt-top, walnut table: $35. Lucie Newman, 683 Madison Ave., N. Y.



SAIL-HO—Sail-ho. Shiver me timbers—the Rainbow Fleet is dead ahead. Make a yacht club out of the aquarium or cruise in a fingerbowl, with these hand made, 1 inch replicas of the famous Nantucket fleet, named for its colored sails. Balsa wood hulls. Gingham sails in all colors. Box of two, $1.50. Tom Sarg, 54 W. 9 St., N. Y.

BIG NEWS in small type

Any one of the pocket-sized ads in this month's Garden Mart on page 84 may contain the very suggestion you've been wanting—to turn *your* garden from an also-ran into a neighborhood winner. Read closely.

round . . .





it's been found rather difficult to
the refrigerator company man-
cold dishes—caviar and such—
w served at parties in bowls like
a bowl within a bowl idea, with
between for ice. Bowls, of frosted
Lid, of chromium. $12.50. Alice
, 19 East 52 Street, New York



bathroom looks like a severe case
ne-sies you can be sure it's smart
new epidemic came from Vienna
person of the bath set above.
ire white on coral, green or blue.
of six towels and face cloths, with
, is priced at $15. Maison de
844 Madison Avenue, New York



THE monogram, as popular as ever, makes its latest appearance, a colorful one, on the glassware above. A single large letter in blue, red, white, brown, silver or gold—simple and modern in design—is *appliquéd* to the rectangular base of each glass with very dashing results. The glasses are $8.50 the dozen for goblet, claret, highball, champagne; $7.50 for wine or cordial. Monograms, $3 a dozen. Carol Stupell, 443 Madison Ave., N. Y.



HERE'S the perfect [illegible] gentleman in a small room. To begin with, it's not only [illegible] —three good-sized shelves on the right [illegible]. The center drawer is large enough to hold plenty of [illegible]. Yet with all this room inside, this piece of furniture occupies an area measuring only 18 by 36 inches. Walnut finish, $21.50. Cash to [illegible] Johnson [illegible]

EN CASSEROLE



Aroma and Flavor

[illegible] are cut [illegible] casserole [illegible] excellent. [illegible] dishes are used [illegible] dry support of [illegible]

Uncovered, glazed in rich, clear [illegible] outside. A size and shape for [illegible] purpose.

[illegible] quart size with cover $1.35 plus postage

[illegible] made in a variety of [illegible] Vase and [illegible] [illegible] would make [illegible] [illegible] Ad [illegible] on "In Casserole Ware"

Prompt attention given to mail orders

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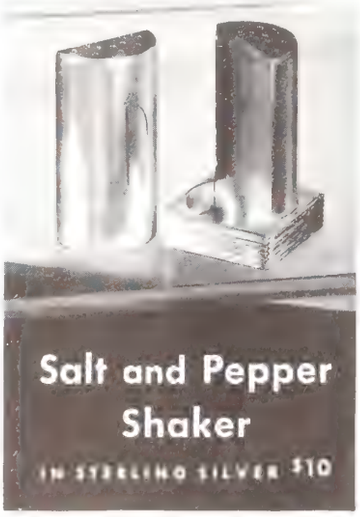


FLOWERS . . . . . and BIRDS

Why should a sprinkler be ugly—at [illegible] best of the day? Let these graceful [illegible] with their stems in a birdbath add [illegible] to your garden. Durable brass and [illegible] handpainted; lilies with adjustable nozzles, to cover an area of 80 feet. Height [illegible]

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and
ANGORA

For the gentleman—the tweed, hand-loomed Harris or Shetland, very British, and the beautifully [illegible] skin trousers.

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GARDEN FURNITURE

[illegible]

POMPEIAN STUDIOS



An Unusual Picture Window Glazed with L·O·F Polished Plate Glass. Note the Glass Doors Across the Room

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keynote of modern design. Now generously used as a decorative medium for expressing th many moods and phases of a new era in gracious living as well as for purely utilitaria purposes. You see it in bigger, more numerous windows . . . in a greater profusion of mirro . . . in screens, panels, table tops and almost numberless other instances of its moder adaptation. Ask your architect or decorator. Libbey·Owens·Ford Glass Company, Toledo, Ohi

LIBBEY·OWENS·FORD
QUALITY GLASS



ing this gracious Georgian living room is the Yorktown ceiling fixture, $42.00, and the Pembroke bracket, $20.00. Chase Georgian Lamps: The Victor Hugo, on desk, $26.50. Base only, $14.00. The Chippendale, $42.00, only, $20.00. The paired Wedgwood lamps on the mantel, $16.00 each. Base only, $10.00 each. The Paddington floor lamp, $46.50. Base only, $30.00. The Princess lamp on the table, $43.00. Base only, $25.00.

Your home can be as beautifully lighted as this one

At last—you can have beautiful lighting fixtures and lamps that really harmonize with the furnishings of your home, that are correctly designed and finished, yet are not expensive.

Haven't you been putting up with ugly, old-fashioned fixtures simply because nice looking ones at reasonable prices were impossible to find? You need not any longer—for Chase has produced lighting fixtures and lamps for every important period of architecture and decoration.

Now "doing over" the lighting of any room, or your entire home, is as easy and inexpensive as changing your curtains or wall paper. The old fixtures are quickly detached and in their place go the new Chase brackets and ceiling fixtures.

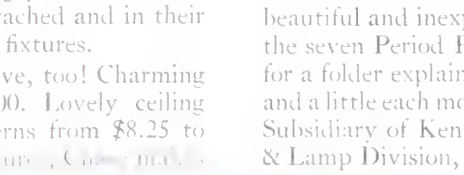
Chase fixtures and lamps are so inexpensive, too! Charming sconces and brackets from $3.25 to $20.00. Lovely ceiling fixtures from $2.75 to $50.00. Quaint lanterns from $8.25 to $38.00. And to harmonize with your new fixtures, Chase makes beautiful table and floor lamps priced from $4.50 to $59.50.

If your home is Colonial you will be interested in the many attractive fixtures and lamps Chase offers in the Early American, Federal, and Georgian periods. Chase Lighting includes Early English brackets, lanterns and ceiling fixtures. Also complete groups of smart fixtures and lamps for Empire rooms, and Classic Modern homes.

In the living room shown above, a few of the many attractive Chase Georgian Fixtures and Lamps are shown. Below you see four Chase fixtures from other periods. But to really know how beautiful and inexpensive all Chase Fixtures are let us send you the seven Period Folders offered below. They're free! Ask, also, for a folder explaining how you can "refixture" for a little down and a little each month. Chase Brass & Copper Co., Incorporated. Subsidiary of Kennecott Copper Corporation. Lighting Fixture & Lamp Division, Dept. H-3, 10 East 40th St., New York City.

Free! Beautiful Lamp & Fixture Folders

Whether you are remodeling, redecorating, building, or refurnishing, write for these individual Folders showing all Chase Fixtures and Lamps for each period. They're free! Write to 10 East 40th Tower, Dept. H-3, 10 East 40th Street, New York.



Refixture on the Chase Time-Payment Plan

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Classic Modern

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CHASE LIGHTING

CHASE

FIXTURES *and* LAMPS

WITCH LIGHT SCONCE 12.00

MONTICELLO



Walls of sparkling White Carrara, piquantly set off by panels of fluted Gray Carrara and Black Carrara base trim, impart original and distinctive beauty to this modern bathroom. These walls will remain lovely year after year, will always be sanitary, easy to clean.

You've asked these Questions about CARRARA WALLS for Bathrooms

Here are the Answers



Q. In what colors is Carrara Structural Glass available?
A. Black . . . White . . . Gray . . . Jade . . . Ivory.

Q. Are Carrara Walls really better-looking than walls of other materials?
A. Yes. The polished, reflective surfaces of Carrara Walls give unusual depth of beauty to wall surfaces and add a feeling of luxurious spaciousness to a room.

Q. How long will a Carrara bathroom or kitchen retain its good looks?
A. Almost indefinitely. For Carrara Walls do not check, craze, stain, change color or absorb odors. They are impervious to all oils, pencil marks, grease, grime, etc.

Q. How do you keep Carrara Walls clean?
A. Very simply. All they require is an occasional wiping with a damp cloth.

Q. Is it a very messy job to remodel a bathroom or kitchen with walls of Carrara Structural Glass?
A. No. In most cases, Carrara Walls can be put on rig over your present walls, thus sparing you much of t litter and disorder which usually accompany remod ing with other materials.

Q. How long does it take to remodel a room with Carrar
A. A very short time. For the average bathroom or ki chen, a few days ordinarily suffice.

Q. Are Carrara Walls for bathroom or kitchen a luxu which the owner of a modest home cannot afford?
A. No. The introduction of new residential thickness of Carrara has made the cost far lower than formerl Considering the greater utility and beauty of Carra Walls, their cost is extremely reasonable.

A new folder showing illustrations of typical Carra bathrooms and kitchens will give you interesting and d tailed information. Write for it. Pittsburgh Plate Gla Company, 2230 Grant Building, Pittsburgh, Pa.

CARRARA

The modern structural glass

A PRODUCT OF THE PITTSBURGH PLATE GLASS COMPANY



silvery surfaces . . .



that reflect nothing but smiles!

Lots of things to admire in this all-Monel Metal kitchen with its "Straight-line" Sink and Monel-topped cabinet. Particularly notable is the new General Electric Imperial Range, with top and aviation-type control panel of Monel Metal. Other remarkable features are its built-in Telechron clock and timer, two ovens with automatic electric lighting, and Inconel Calrod heating units. Ray Patten designed this range.*

*Reg. U. S. Pat. Off.

ARE smiles seldom seen in your kitchen? Then modernize with Monel Metal. We arantee an epidemic of smiles.

Admiring smiles — from friends to whom u show your lovely line-up of *matched* equipent in Monel Metal. What a change from the l fashioned kitchen furnished in hit-or-miss le (which always *missed* being attractive).

Cheerful smiles! And you're the one who iles them. Because these smooth surfaces so easy to clean. And so hard to stain. ecause cabinet, sink and range are all at the me comfortable, back-saving height from the or. Finally, because Monel Metal's bright eerfulness is contagious. You think pleaster thoughts while you work.

Wise smiles! You'll see these on your husband's face. He knows that this modern metal cannot rust—cannot crack—cannot chip. He knows that it wears on and on, because there's nothing to wear off. No plating — solid metal through and through! He knows that he has made a sound investment . . . in kitchen equipment that will never need to be replaced.

So much for smiles. Now we'll show you what wonderful mind-readers we are. "Yes. Admiral [illegible] is right!" [illegible] saying to yourself, "but it must be frightfully expensive.

If we're right in our mind reading, then you're wrong in your thought. Monel Metal equipment starts at $19.50. In case you'd like to know where it ends, we have provided a coupon for your name and address.

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Arrowhead Springs

Arrowhead Springs Hotel. All sports. Reopened for New Year's holidays. Your attention is invited to the [illegible] Spa.

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The Ahwahnee. In California's [illegible] Yosemite Valley. Open all year. Accepts Plan. Rates $6 to $15.

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The Broadmoor. At the foot of Pikes Peak. The [illegible] Resort Hotel. Luxurious. Open the year [illegible].

Denver

Brown Palace Hotel. Where service and cuisine [illegible] Write for booklet. Appointments [illegible] Rates moderate.

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Boxwood Manor. [illegible] New England and between N. Y. and Boston. Elegant [illegible] Open all year. Rates $4 DOWN.

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McFingal Inn. On [illegible] Quiet [illegible] Golf, tennis, bathing, boating [illegible] Rates $3 per day.

DISTRICT OF COLUMBIA

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The Raleigh Hotel. New management. Avenue at Penna. Avenue. Large [illegible] new Conveniences. Bathless rooms, $2.50 up. With bath, $3 up. Suites, $5 up. Write for booklet. Management of Ralph Hitz.

The Willard Hotel. Prestige brings the discriminating [illegible] and unsurpassed hotel [illegible] $3 up. Two up.

INDIANA

French Lick

French Lick Springs Hotel. Smart—Sophisticated Spa. Attractive [illegible] Golf, tennis, riding & polo. Famous Original Waters of Pluto and Area Plan.

MASSACHUSETTS

The Berkshires—Greenfield

The Weldon. The Berkshires Home Hotel. Fireproof. All year. 200 rooms. Excellent table. Refined atmosphere. Reasonable rates. Golf. Booklet.

The Berkshires—Lenox

Curtis Hotel. A resort hotel of brick and stone. American [illegible] Open all year. Golf [illegible] Booklet.

The Berkshires—Pittsfield

Hotel Wendell. Accommodates 650 guests. Fireproof, modern. Single rooms without bath $2.00 up. Suites. Adjacent Golf [illegible] N. Y. Connecticut, Mass.

Northampton

Hotel Northampton and Wiggins Old Tavern. An [illegible] Colonial Charm. $2.00 up. Excellent food. Attractive [illegible] Write for booklet.

NEW HAMPSHIRE

Hanover

The Hanover Inn. In a beautiful college town [illegible] Elevator. Excellent food. Good [illegible] Reasonable rates. A. & E. Plan.

White Mountains—Franconia

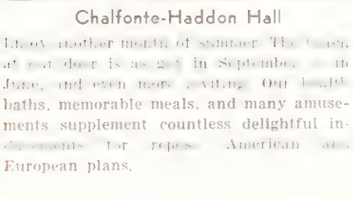
Peckett's-on-Sugar-Hill. New Hampshire [illegible] Exclusive clientele. Quaint, homelike atmosphere & [illegible] Recreational features. Cottages.

White Mountains—Sugar Hill

Sunset Hill House. Location unexcelled. All [illegible] Tennis. [illegible] Private cottages. Booklet.

NEW JERSEY

Atlantic City



Chalfonte-Haddon Hall

Enjoy another month of sunlight. The [illegible] at your door is as gay in September as in June, and even more inviting. Our health baths, memorable meals, and many amusements supplement countless delightful [illegible] for repose. American and European plans.

SUN DODGERS

This title has been given to the nocturnal bathers of Atlantic City's fashionable hotels and cottage colonies. The fad was started by commuters seeking a refreshing dip after a hot day in the city and has grown to such an extent that the beach cabañas have been illuminated to permit the "sun dodgers" to play bridge between plunges in the surf.

The hotels are helping the idea along by serving cooling drinks and suppers to those guests who prefer moonburn to sunburn.

LA FIESTA

Every September one of the oldest American celebrations is held in Santa Fé, New Mexico. The official title is *La Fiesta de Santa Fé*, and it is just as Spanish as the name suggests. The events of the festival vary from year to year, with the exception of the Vespers and Procession to the cross of Martyrs, and the *entrada de Don Diego de Vargas*, commemorating the successful reentrance of the Spanish in 1692.

In the gay booths of the Spanish and Indian Fairs, natives in rare, old costumes will display the beautiful hand creations for which they are famous. However, your attention will be diverted from even these exhibits when you hear the haunting music of the Indian tribal dances and ceremonials. Probably the most glamorous event will be the Conquistadores Ball with its fast Spanish music and beautiful señoritas wearing full silk dresses, high combs, and elaborate Spanish shawls.

WINTER HARBOR YACHTING

Just across Frenchman's Bay from Bar Harbor, Maine, the Winter Harbor Yacht Club conducts its races every Wednesday and Saturday in August with special races on Labor Day. The races are confined to 21-foot one-design knockabouts. Rarely is the "No Races" sign displayed because Winter Harbor Bay offers one of the most favorable spots on the Atlantic Coast for yachting.

If you prefer land sports, the Grindstone Neck Golf Championship will be held during the last week in August. This tournament is open to property owners on Grindstone Neck and to guests at Grindstone Inn.

JUST TO KEEP POSTED

TENNIS: Open Tennis tournament, Basin Harbor, Vermont, August 31 to September 3.

HORSE SHOW: Greenwich, Connecticut, September 15.

YACHTING: America's Cup Yacht Races, Newport, Rhode Island, September 15.

NEW YORK

Albany

De Witt Clinton. A Kort hotel. Now well appointed. Dance. Capable Piano. Splendid room and effective service. Come, we'll make you happy.

Briarcliff Manor

Briarcliff Lodge Hotel. Beautifully situated in the heart of the Westchester Hills. Superb golf course. Headquarters for the Dr. Wm. Howard Hay System.

Long Island—Forest Hills

Forest Hills Inn. A charming, metropolitan hotel in the suburbs. Attractive and Luncheon Plan at moderate rates. Write for Booklet A.

New York City

A.W.A. Clubhouse. [illegible] W. 57th St. 87 [illegible] rooms, combining Small lounge, library, [illegible] restaurant. Open to Non-Member. Booklet A915.

Hotel Barclay. 111 E. 48th St. Delightful Colonial atmosphere. Near the smart shops, theatres, uptown [illegible] Park and Grand Central Station.

Hotel Parkside. 20th St. and Irving Place. In [illegible] Gramercy Park. Sunrooms, roof terraces, excellent restaurant. $2 per day. $10 per week.

VERMONT

Lake Champlain—Basin Harbor

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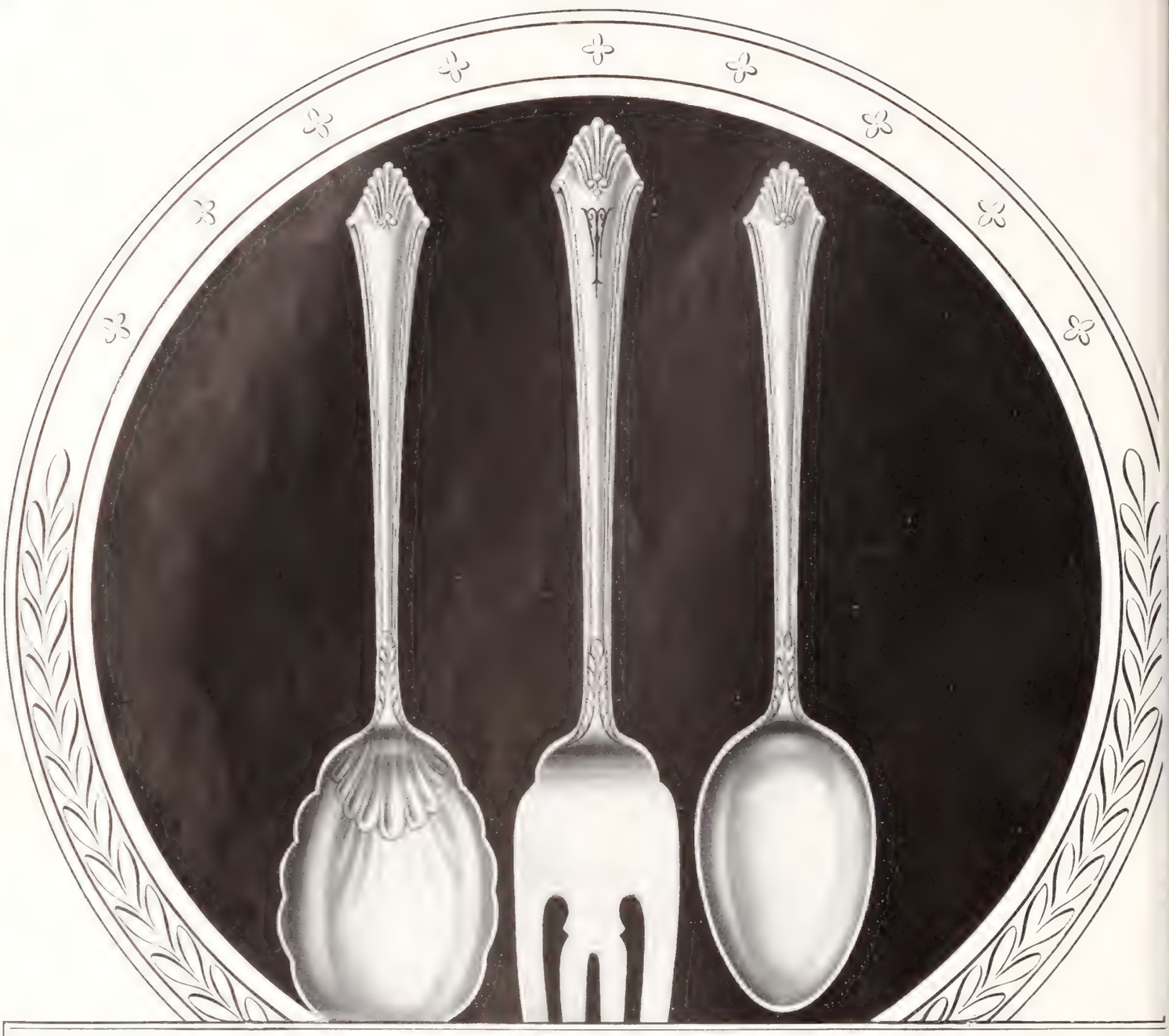
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Eskimo hideaway. In these hot days after endless tramping around gardens that Loving Readers insist on us we simply *must* see, and equally long hours judging flowers beneath breathless exhibition tents at country flower shows we console ourselves with the realization that the Eskimos, at least, don't have flower shows and garden contests. Some summer we are going to leave gardens flat and gnaw blubber with these gentlemen of the far north.

There are also times when after seeing too many gardens and too many flowers, we realize how vast is our ignorance concerning them. We are like the woman who, on being asked to join the garden club, replied that she didn't think she ought to, because the only botanical names she knew were *Aurora Borealis* and *Delirium Tremens*.

Solemn note on silver. One of these days we are going to crawl off by ourselves, far from jangling telephones and advertising men and importunate authors, to devote a solid hour trying to learn what bi-metalism means. So far it reminds us of a lion that has gone wrong with a zebra that did likewise. Anyhow we are assured that the recent bi-metalism cavorting of the Government will make your silver spoons much more valuable because the aforesaid Government controls all the silver. In factories where they make silverware, the workmen have to pick up the scraps, just as they do in the paper works where they make paper for money. So you can't bite a hole in a fork any more and get away with it. You will be biting F. D. R. himself or Ray Tugwell or some other of the Ph. D.'s at Washington.



Blades. And while we are on the subject of silver we might whisper to you a great trade secret: manufacturers of knives are too cowardly ing the blade as part of the design. We thought they always did. That just shows how ignorant some editors can be. It seems that most of the knife manufacturers buy their blades in quantity and then hire a designer to make a new pattern for the handle. You and I, when we went to buy a dozen new knives were having a dozen new handles. Now, the blade and the handle are going to be wedded legally and the two made one. The result will probably be a better design, because the designers will stop trying to "improve" the perfection of the past.

Dewberries of the dale. A modern version of the most old-fashioned boy-meet-girl story came to our attention the other day. It seems that a young lady of our acquaintance, who lives in a secluded place quite distant from other

[illegible] and is safe.

[illegible] Victorians. One of the best epitomes of Victorians and their taste is found in a recent book by Dion Clayton Calthrop, called *English Life From Victoria to George V*:

"These people wanted display and saw that they got it. They demanded heavy things, their money's worth. They demanded large anecdotal pictures by Royal Academicians; they demanded heavy mantels, heavy curtains, thick carpets, plush [illegible], heavy pile slabs of carved mahogany furniture, lumps of brass and marble, heavy jewellery for their wives, hefty tie-pins and rings for themselves; books bound in Morocco leather, heavy cut glass, awful chiffoniers, what-nots, occasional tables, horsehair-covered sofas, and conservatories with stained glass in them. And what they wanted they got. And they grew to look heavy and solid themselves."

Decorative criticism. [illegible] what type of house they would build if they were going to build a house and almost invariably the dominant [illegible] would be Colonial, either the stately [illegible] or the more cozy Early American. Despite the wide publicity that has been given Modernist architecture, the average Amer-

B [illegible]

Now [illegible] good fortune to be taken behind the scenes of the Rochester parks, those seventeen hundred [illegible] ing number of tree lovers would, if properly [illegible] museum could [illegible] up, would set the gardening [illegible] What would you say, for instance, about a Norway Maple that grows in the shape of a slender pyramid, or an Elm almost as spire-like as a Lombardy Poplar. Many [illegible] realize the opportunity that is their [illegible]

Rise and fall of boutonnières. Something, it seems, has gone wrong with the buttonhole flower business. It isn't what it used to be [illegible] florists [illegible] in the middle period of Our Gracious Queen. A man, before [illegible] a sprig of [illegible] handkerchief. Sometimes his loving wife made it for him and laid it beside his place at the breakfast table. Then came the Parma Violet period, [illegible]





Pink, white and soft gray for repose

From a French country house was caught the inspiration for the New York bedroom of Mrs. William Hale Harkness, decorated by Thedlow and pictured on this and the opposite page by Pierre Brissaud. The walls are covered with a modern adaptation of French 18th Century floral wall decorations, painted by Jessie L. Rummel. Around the Louis XVI mirror above the fireplace a plaid ribbon is knotted with flowers

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Ten decorators in search of an ideal bedroom

A BEDROOM has to meet the most difficult moods of the day, moods closer to the surface than those encountered in other rooms of the house. A bedroom, meeting the requirements of a tired mind and body at night, must be reposeful. It must be cheerful in the morning. It is a very personal room and it should convey some atmosphere of luxury. Dining rooms and living rooms and libraries are rooms you face the world with; in bedrooms you face yourself.

Because of these subtle and insistent requirements, the selection of a color scheme and furnishings for a bedroom is no easy matter. There are as many possible variations as there are people. On these pages we picture a number of them and, to make the suggestions even more helpful to its readers, House & Garden has asked a number of decorators (all members of the American Institute of Decorators, by the way) in different parts of the country to write down their notions of what the ideal bedroom should be like.

We start with the bedroom of Mrs. William Hale Harkness in her New York home, of which Theodora Wilson Kimball is the decorator. The walls are a modern adaptation of a French 18th Century floral wall decoration painted in oil on canvas by Jessie L. Rummel. It is the sort of wall-covering one finds in French and Italian country houses. The walls are divided into large, simple panels by borders of scrolls within which are scattered butterflies and flowers. Over the mantel, a swag of plaid ribbon with flowers knotted into it surrounds the antique Louis XVI mirror.

The color scheme is a combination of gray, pink and white. Curtains of beige pink taffeta are looped back with white silk fringe. The rug is a soft gray Chenille. A sofa is covered in pink antique satin with crinkled moss fringe in the seams, and a bergère is covered in dull textured white damask, while painted armchairs are upholstered in old flowered chintz. Night tables bear crystal lamps with shell pink taffeta shades. Other lamps are gold and white with white taffeta shades. From an old manuscript was taken the design for the quilted satin bedspread. The furniture in this room is mainly antique, many of the pieces bearing the signature of their 18th Century French designers.

The guest room in the same house is contrastingly English. Its simple formality and charm are due, in some measure, to the use of a mellow old chintz which not only gives the color scheme, but also forms a lovely background against which glows the richness of antique mahogany furniture. The curtains are made of the old chintz with its pink, [illegible] design on creamy white background. They are held back by [illegible] backs with white porcelain lilies. The long, white, hand-fluted organdy curtains are crossed over full [illegible] The beds, draped in the chintz, [illegible] design found in an old English manuscript. They are painted off-white with cool, green tendrils winding up the posts. An additional note of color is added by the green and pink [illegible] the tester. The bedspreads are antique tambour embroidered curtains. Gleaming cherry red satin on the tufted chaise longue with its draped valance, vividly intensified against a gray-brown carpet, adds a delightful and piquant touch to the entire room. The walls are cream with white trim.

The dressing table is cleverly made up of a shield-shaped shaving mirror placed on what is really a small sofa table. The tiny stool boasts its original needlepoint. A pair of low





chests is used as bedside tables, and a two-tiered dumbwaiter makes a useful chaise longue table. All are fine antiques of the 18th Century. So are the accessories used here, the urn lamps of white, green and rubbed gold with white taffeta shades on the bedside tables, and the bits of old Bristol and Chelsea ornaments.

So much for two superb bedrooms by Thedlow of New York. Now let's turn to color schemes suggested by Jeanne Henkel of Detroit. In order to help visualize these two rooms, we will tabulate her suggestions. The first is a bedroom for a grown-up, in dove gray and lime.

The color scheme is worked out as follows—Walls, light dove gray; woodwork, dove-gray, darker than walls though lighter than the ground of the percale; ceiling, white; floor, medium tone of rose-aubergine carpet. Furniture, Louis XVI in old walnut and pear wood; under-curtains, flesh gauze; over-curtains, dove-gray ground percale with blue and rose in the drawing; bedspreads, lime taffeta (preferably dull).

A large bergère is to be upholstered in quilted percale.

The two bedrooms on this page are in the New York apartment of Harry Rodman, the top being the owner's, with white walls, black carpet and red Venetian blinds. Other views are of a feminine room in pink and silver. Tufted satin doors. Empire Exchange, decorators



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Other upholstery in glazed silver and white Fortuny. Lighting fixtures should accent crystal. Accessories, as pillows in bergère, etc., in dull fabric of the rose-aubergine hue.

Mrs. Henkel's second suggestion is for a red, white and blue scheme for a boy from nine to fourteen—Walls, vertical hair-line striped paper, white ground; woodwork, white; floor, carpeted in blue, gray and soft red; windows, white Venetian blinds with red tapes. Chintz curtains in leaf design of red and blue on white. Furniture, harewood—harewood bookcase or bookshelves with interior painted red. Bed-cover, dusty blue taped in white. A comfortable chair will be upholstered in white leather. Lighting will be indirect, good reading lamps and accessories in chrome.

Rachel H. Wade of Pittsburgh suggests a cheerful bedroom for a not so cheerful climate. The walls are painted a quite deep citron yellow. On the ceiling is a lighter shade of the wall color. Baseboard and window and door trims are of gray glass moldings with doors painted cherry red. The floor is entirely covered with plain, deep pile carpet in chartreuse, several shades deeper than the walls. (*Continued on page* 76)



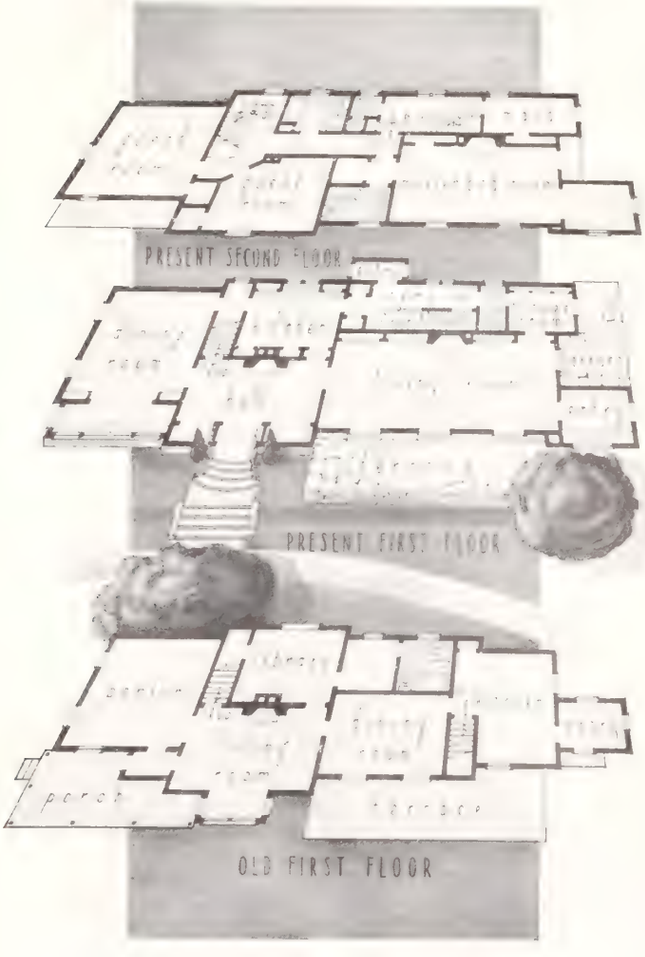
In the William Hale Harkness house, above, is English contrasting with the French. Described in the text. To the right is the apartment bedroom of Dr. Fritz Wittles, showing curtains used to enclose the bed. Contemporary



FRENCH



VICTORIAN



Victorian yields to French

THE problem here was the transformation of a Victorian house into one of French design, preserving existing old trees and gardens, [illegible] arrangement of rooms to meet modern conditions

Porch, bay window, balcony and [illegible] were removed. [illegible] raised, a small tower added to give proper balance, and cream colored stucco applied to the entire structure. The long side facing a broad lawn thus became the main facade

The living room, which had formerly looked upon the street, was moved to the former position of dining room and kitchen. Now it overlooks the lawn and garden

THE small illustration at the top of the opposite page shows the diminutive garden room, inspired by designs on Quimper China. To its right is the Louis XV dining room, previously the parlour. At one end it looks through a conservatory on a charming vista of old trees and a small park

The living room, also Louis XV, is treated very simply, extreme restraint being exercised in choice of detail. The fireplace mantel is in cream and rose marble. Walls are putty color, curtains are faded rose

This is the Olean, N. Y., home of Miss Evelyn Moore, of which Metcalf Shaffer was architect

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ARDEN ROOM

DINING ROOM



ON SIDE

LIVING ROOM

Heritage in old country houses

By Richardson Wright

Recently I had occasion to trace back the heritage of a country place with which I have been intimately associated for a brief fifteen years. The local historical society said the house was much older than I thought it to be, so the only way to find out was by searching the land office records.

What a complicated and zig-zag course a patch of Connecticut hillside can steer through a century! Volume after volume of records the clerk briskly pulled down from the shelves, tracing those seven acres more or less and the house upon it through a maze of quit claims and mortgages and diverse owners back to the first records of a century ago when some faithful keeper of these huge tomes, quill pen in hand, set down the legal verbiage with many a fine flourish.

Apart from the purely personal curiosity that this pursuit satisfied, it revealed an arresting fact. In one hundred and two years some seventeen different owners had claimed that property—an average of six years per owner.

We like to think old places descended from father to son in unbroken line and that a hectic exchange of property is a habit acquired by Americans only within the past few decades. For a matter of fact, with few exceptions, Americans have bought and sold property with the ease of swapping horses, from the earliest times. The heritage of most old houses is scattered over many men of many names.

Yet, as the years increase, so must increase the pride of ownership felt by the purchaser of an old house. He is heir to all the men who have lived in it. Though the notion may be difficult to prove, surely each owner leaves something of himself in an old house when he finally parts with it. An intangible deposit of happiness and grief is laid on the walls, like successive coats of paint.

Through these windows decades of men and women gazed to see the bitterness of winter retreat before the approach of spring, and spring retire before the heat and abundant fields of summer, and summer in turn pass by that gaudy-tinted autumn might take its place. Through them they have gazed in hope and defeat, in peace and in deep perturbation. These walls have heard their laughter and their stifled sobs, and the stairs still creak with the tread of those going slowly up to bed and coming down with a lighter step in the morning. They have caught the shadows of flickering flames from the fireplace, and the soft light of candles, the stronger rays from oil lamps and finally the steady glow of electricity. Paint and paper those walls though we may, yet the deposit of human experience they have witnessed still remains.

It might prove interesting, were it possible, to find out why the owners of old houses sold them. Why did Abner St. John in 1832 sell his home to Stephen Gregory? And why Stephen to an Irishman by the name of O'Brien? Did hard times hit Abner? And did Stephen's wife tire of the place? And did Mrs. O'Brien finally convince her husband that the house was too small for their growing family, so he found a purchaser in the widow Castle?

The reasons why men sell their homes and move out are as diverse as the men themselves. There have always been the home-owning men and the men who preferred to dodge ownership. Recently quite a hue and cry has been raised by those whose ambition for a home outstripped their pocketbook. They bought or built more than they needed. They draped mortgages around the place on the specious plea that with the extra money they could make much more in the market. Then the market fell and the nightmare of foreclosure descended. Many others struggled for years to keep the home, and succeeding months of unemployment led to only one end—that it must go. Consequently, the countryside is pock-marked with "For Sale" signs.

To many of these owners in distress the Government is rendering munificent aid. There will be fewer "For Sale" signs six months from now, fewer homes seeking new owners and a new heritage. Perhaps the purpose of the Government is not only to save homes for their present owners but also to make possible that fond belief of properties descending from father to son. If only it could assure stability through one generation, a far-reaching benefit would be effected.

The value of property in this country rises or falls not so much by constant selling and buying as by the fact that this turn-over may bring in undesirable owners. We zone residential districts, but we can't zone the type of owner.

And that thought came to me, as looking through those dusty records, I uncovered the truth of a rumor an old country woman had whispered to me behind her hand. She said that, "for a spell the place was awful run down, because a certain kind of people lived there." Sure enough, the records revealed it. And that, too, was part of the heritage of an old house.

But old houses, like people, can live down an unenviable past. Fresh paint, newly furnished rooms, the grounds spruced up and a garden made—by these simple means are they started on their new heritage.





The mirror reflects a guest room

In the New York home of Mrs. Robert [illegible] room also catches the guest overhead. One [illegible] raw silk and the other papered with what [illegible] blue floor picks up colors of a Chinese rug. Covers on white beds are the same blue. A Directoire [illegible] with red moss fringe. Empire [illegible]





G. W. HARTING



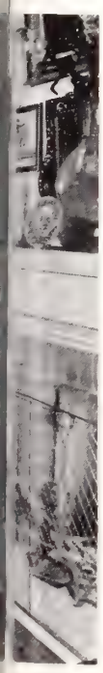
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Two apartments in masculine taste present the extremes of decoration





The [illegible] apartment of D. H. Silberberg, in New York, has walls of light beige with carpets and curtains to match. Furniture is Macassar ebony with stainless steel handles. Sofa is covered in cotton, [illegible] to match the chairs. Lamps [illegible] are upholstered in [illegible] Colonial. A radiator enclosure is shown in the small illustration to left, above. [illegible]

In contrast to the treatment above is the New York living room of Norman E. Coe, at left. Here the theme is traditional, with furniture and decorations an interesting miscellany of styles and periods. Walls are rough plaster, whitewashed; ceiling is the same. Floor and woodwork are dark oak. Over the fine mantel is a Georgian mirror, and above [illegible]



MRS. ERSKINE PEMBROKE THOM IN FOREGROUND



MRS. HENRY BOWLES



EDITH NELLIE PERKINS



MRS. HENRY MORSE

THE POET, as always, today is reaching on to fresh heights of merit. Form, color, freedom and duration of bloom, hardiness and habit of growth—among these characteristics the breeders are constantly striving for improvement. On these pages are portraits of some of the more recent varieties that especially deserve favorable attention

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Notes and comments on the newer Roses

By J. Horace McFarland



REVEIL DIJONNAIS

WHAT is a "new" Rose—or an "old" Rose, for that matter?

Between the first crude automobile I owned twenty years ago and the swift, silent, smooth transportation today's motor gives me, I can readily note the difference. But the newest yet unnamed candidate for Rose favor has no sweeter odor, no finer petals, and no more human appeal than the old Hermosa of 1840, or the seldom seen flowers of the Damask and Gallica varieties whose origin is lost in the mists of a thousand years.

Newness, then, is a fashion, a change, and we hope a development. The up-to-the-minute Roses of 1934 are different, some of them in color, in color arrangement and in variety of certain presently desirable characters. Some classes are of more persistent blooming habit, as are the Polyanthas and entirely too few of the overdone Hybrid Teas. Some hardy climbers are said to be recurrent or "everblooming," and the last quarter century has fixed in this increasingly important group varieties with larger flowers of better and more varied colors than in earlier days.

For a candid look at the Roses that are in the public eye and in the private gardens far beyond their deserving, the Hybrid Teas, we may discuss primarily those in the dominant colors, qualified by other elements of desirability. In doing that I checked my own experience at Breeze Hill with many hundreds of the newer Roses against that unique report, entitled "Proof of the Pudding 1934," which summarizes in the American Rose Annual of that date the brutally candid statements of forty-nine members, scattered from the Atlantic to the Pacific, from Canada to Texas, concerning the 249 Rose varieties that are critically grown and observed.

"Gentlemen prefer blondes," wrote a Rose critic several years ago, to excuse his garden of yellow Roses. He might just as well have doubled on the sex preference, for there is no difficulty in noting, as hundreds of visitors pass through the Breeze Hill Rose gardens, that it is the yellow, apricot, orange hues to which the female of the species also turns. What then are the best among the newer yellow Roses, in the light of these experiences? My answer will certainly not be agreed with by many capable observers, but it is my honest best. Excluding, because it began its controversial career a half generation ago, the tantalizing Souvenir de Claudius Pernet, let me propose for today's golden honors Mrs. Erskine Pembroke Thom of Pernet parentage, and Mrs. Pierre S. DuPont, which brings the important Ophelia strain into the circulation. Both are beautiful, bloomful, energetic, fragrant. The latter seems to have a bit more color persistence, and as seen in solid beds this blooming season has been strikingly beautiful.

Challenging these standards of color are President Charles Hain (misnamed Amelia Earhart), Soeur Therese, and Roslyn. This 1934 summer brought to Breeze Hill prominence a 1930 Bobbie (Edinburgh) Rose, Buttercup, which seems a strong contender in the yellow class. The Talisman sport, Souvenir, must not be overlooked, for it has color persistence and good bloom habit. At least a dozen other yellow Roses seem to be just around the corner.

Of lighter yellow shade, the notable Australian Golden Dawn is yet the leader, I think, and in its own class is unchallenged. The dainty, near-white Sir Henry Segrave is very lovely with its long buds, and Lucie Marie has its own fine and somewhat variable color quality. Just ahead for next year is the very (*Continued on page* 70)



MRS. SAM MCGREDY



COMTESSE DE MOSS



MME. NORBERT LEVAVASSEUR



New Daffodils beside the still waters

LATE years have brought to the Narcissus tribe a wealth of improvement which makes it more than ever the outstanding spring flower family. These finer new varieties are seen best when, as here, they are planted in bold groups above some clear water mirror which duplicates their images. The photograph is of John Scheepers' garden at the last International Flower Show



When spring steps into the rock garden

The real rock garden is not a place for herbaceous plants alone. Its best effects come when a judicious variety of small flowering shrubs and trees, with now and then a dwarf evergreen, are added to complete a miniature landscape. Thus, when Marcel Le Piniec planned his rock garden at the 1934 International Exposition show, he gave prominence to Azaleas, Junipers and Heaths



RIGHT WAYS TO PRUNE THE EVERGREENS

By Charles Middeleer

MANY inexperienced gardeners dislike pruning or shearing any plant. Not visualizing the results obtainable, they lack the courage to perform this act which looks so much like a major operation. They fear there is something hopelessly lost in what they cut away. Others, who have no feeling about cutting plants, may be carried too far in their zeal to be "real gardeners", and using scissors recklessly, or perhaps at the wrong time, they may butcher their plants, marring their beauty or depriving themselves of a season's bloom.

Some people are under the impression that plants *must* be pruned, but actually the reason for pruning lies not in the needs of the plant but in the aims and ends of the gardener's own desires. He wishes, for instance, to keep certain plants to a certain size, or to change their shape, or to give them better appearance; and these things he accomplishes through pruning or shearing.

However, when possible, plants should be left to develop their own personalities, and the careful pruner or shearer will take account of this in his work.

In nature we find a few examples of natural pruning. In a forest when trees are close together they lose the branches that do not get enough light. Afterward when the tree is cut into lumber the knots in the wood are the only record of these branches, and of course the earlier these branches have fallen off, the smaller the knots will be. Animals feeding on certain plants carry on a sort of pruning process and force the plants to develop a dwarfed and bushy appearance. The wind, blowing hard and frequently from one direction, will often deform plants and give a truly windswept look, sometimes very interesting. Plants that live on high mountains are generally dwarf, possibly because the soil is poor, but also because large, prominent specimens would be unable to resist the rigors of the climate. Here Nature eliminates a whole category and leaves room for special strains to develop—accidents, perhaps, which have no chance elsewhere.





The notion that shearing is devitalizing is false, as the remaining part of the plant is fed by the same amount of roots and therefore has more food than before. The truth of the old story of Samson who lost his strength when Delilah clipped his hair does not apply to the plant world.

The most common example of shearing is lawn cutting. What happens to the grass when it is cut happens also to the evergreen when it is sheared; that is, for every branch that is cut several new shorter ones are formed. In one case the grass gets thicker; in the other case, the evergreen gets bushier.

Of course grass and woody evergreens are entirely unrelated botanically, and while we cannot keep evergreens from growing as we do lawns, still we can reduce this growth to a considerable extent. Houses that have so-called "foundation planting" of Junipers, Arborvitae, Cypress, Yews and the like, need not have these plants touch the roof in a few years. Careful annual shearing will keep them neat, dwarf and away from the windows.

Shearing I define as this wholesale clipping of ends with large scissors called hedge shears or with a sharp knife, as is done to an ordinary hedge. However, some evergreens cannot be sheared; they have to be pruned. In pruning the branches have to be cut individually with short curved-bladed scissors called pruning shears. The long-needled Pines are in this category and also some of the Spruces and Firs of which the Christmas tree is the type. The broad-leaved evergreens, which are the ones that have real leaves as distinguished from the needles of the conifers, and which are typified by the Rhododendron and the Mountain Laurel, are usually pruned.









The Boxwood and certain Hollies and Azaleas, however, are sheared. On flowering varieties this work should be carried out at the right time, as otherwise the plants will fail to bloom.

Soft-wooded evergreens, like *Daphne cneorum* and certain evergreen perennials, have a way of growing longer and longer until finally they look sprawly and dejected. If these are entirely cut back once a year they will produce a young growth with proud upright heads and a neat appearance.

The accompanying table classifies the varieties and tells you to what treatment they should be subjected and when. You will notice that the best time to shear is May 15th, just before the new growth starts, reducing to a minimum the time when plants look as if they had come out of a German barber shop. For flowering plants, such as Azaleas, this shearing should be done immediately after flowering, generally in May.

Pruning, however, which does not disfigure plants so much, can be carried out at any time except during the growing period (May to August). Young shoots of pines or spruces can be pinched in their early stage of development.

Evergreens of the shearing type are sheared in much the same way as an ordinary hedge but the shape to be given them should be adapted to the natural style of the plant or to the needs of its location. One might shear a Red Cedar into a globe if one wished, but most people will prefer its natural candle shape.

In the accompanying illustrations I have pictured the most common shapes of some of these plants.

A Cypress located in the open might be left to grow its natural way, but a pair on either side of an entrance might be cut into globes or perhaps egg-shape. If between two windows they might be grown into narrow pyramids.

Some fast-growing varieties, such as Hemlocks, Yews or Cypress, will require in some cases a second lighter shearing around the first part of August before the growth period ends. (*Continued on page 73*)

Time table for pruning and shearing evergreens

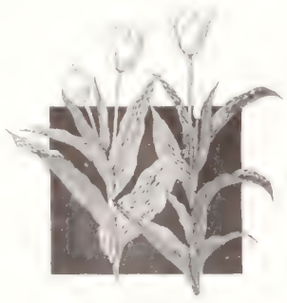
	TYPE	WHAT TO DO	BEST TIME
CONIFERS	Conifers without needles type: Cypress, Juniper, Arborvitae.	Shear anytime	May 15th
	Conifers with short needles: Hemlock, Yew, Spruce hedge	Shear anytime	May 15th Aug. if needed
	Spruce and Firs	Prune side branches or pinch new shoot in spring	Fall to spring
BROAD LEAVED EVERGREENS	Conifers with long needles: Pines	Prune side branches or pinch new shoot in spring	Fall to spring
	Evergreen with leaves: Rhododendron, Mt. Laurel, Andromeda.	Prune or cut back entirely if leggy. Remove seed pods.	Early spring
	Mahonia, evergreen Barberries, Abelia.	Cut back entirely if damaged by frost or if too leggy	Fall to early spring
	Leucothoe	Cut back entirely if leggy	Immediately after bloom
	Box, Evonymus, Ilex	Shear	May 15th
	Azalea	Prune or shear	Immediately after bloom
PERENNIALS	Scotch Heather, Erica, Calluna.	Cut to the ground	Early spring
	Soft wooded evergreens: Alyssum, Dianthus, Arabis, Candytuft, etc.	Cut to the ground	Immediately after bloom
	Pachysandra (Japanese Spurge)	Can be pruned back if necessary in spring	

Concerning various species Tulips in the garden



By Allen H. Wood, Jr.

THE species or so-called Botanical Tulips come to us from Europe, Asia Minor and Central Asia. They are characterized by their small stature, brilliant coloring, reflexed and twisted foliage and, in several instances, by their inimitable scent, an odd characteristic for this family. Of the millions of Tulip bulbs planted every year in this country, but very few are those of the species. Why? They are not difficult to obtain, for most dealers in bulbs stock a few at least of these interesting émigrés. They lack nothing in beauty; many of the species outshine the most renowned garden Tulips. Few of them are tender; most of the species thrive in the average garden for at least two or three years.



If planted where they are happy, many of these Tulips will last for a great many years and even colonize. Perhaps it is because the species Tulips are so little known that we see so few shining gayly in the border and rock garden where they are peculiarly satisfactory. True, *T. clusiana,* the Lady Tulip, and *T. kaufmanniana,* the Waterlily Tulip, have of recent years been accorded an ever increasing popularity, yet there are numerous other species more brilliantly colored and just as amenable under garden conditions.

It was my good fortune to see a planting of several *T. fosteriana* in bloom recently. The huge flowers, fully eight inches across, were of the most brilliant scarlet imaginable. In the center of each bloom, the black basal patch, bordered with yellow, resembled a Stygian, crouching beetle. The flaming group nestled on the side of a rocky hill with a background of ancient Cedars, and the whole presented a picture to warm the cockles of any gardener's heart. In another section of the same garden, with deep purple Pansies underfoot, was a colony of *T. patens.* The bell-shaped flowers were of glistening gold and the dark bronze-green leaves were beautifully edged with deep red. It is by no means necessary to make a planting as large as the one described, in order to secure fully effective results. Many of the species are so vivid that groupings of a dozen each will suffice in the average garden.

Species Tulips retain their flowers for an appreciable length of time, and if some attention is paid to the blooming periods of the various species, it is possible to have them in flower for almost two months. *T. kaufmanniana* is one of the first to flower and *T. sprengeri* is the last. *T. primulina* is an interesting Tulip that resembles *T. clusiana,* except for color. While most Tulips open in the morning and close in the afternoon, *T. primulina* proclaims its independence from family tradition by remaining closed until after 1 o'clock in the afternoon and staying open long after all other Tulips have closed their petals.

The bulbs of these Tulips require deeper planting than those of the garden kinds, although the bulbs themselves are, in most instances, smaller. Eight inches is not too deep, and some of the species appreciate a depth of ten inches or more. Species Tulips, like garden Tulips, demand sun and [illegible] and the soil in which they are to be planted should be well drained and contain some lime. Bonemeal is the correct food for them. In the latitude of Boston, November 1st is the proper time for planting. All of the species will not thrive in one section of the country nor in a single garden, yet a representative group of these bulbous plants will flourish in most gardens. It is worth trying them all to find out just which species will best acclimate themselves to *your* garden. Most of them are unusually beautiful; they are all extremely interesting. A good selection includes:

T. australis: Habitat, Southern Europe. The flat, star-shaped flower is borne on 6″ stems. When first opening, the flower is nodding but assumes an erect position when fully opened. The bloom is deep yellow inside, the back is flushed green and pink with a yellow edge.

T. patens (syn. Persica): Habitat, Siberia to Turkestan. The flowers of this small Tulip are bell-shaped, erect and of golden yellow. The plant is characterized by its bronze-green leaves edged with a margin of red.

T. primulina: Habitat, Asia Minor. The bulbs of this species are bright orange-red. The flower is erect with narrow, pointed petals. The outside is flushed brownish-green at the base and green and pink at the tips. The inside is creamy white, faintly flushed with yellow. *T. primulina* does not open until afternoon. This species is very strongly scented.

T. sylvestris: Habitat, Europe and Asia Minor. This species is also known as Florentina and the Wild English Tulip. The flower varies from yellow to greenish-yellow and is very fragrant. The buds have a characteristic reddish tip which disappears as they open.

T. hageri: Habitat, Greece. The tapering, pointed flowers are carried on 6″ to 8″ stems, often three flowers to a stem. The color is light or darker red with a basal blotch of blue-black or green-black. As the flowers age, they all become dark red and some flowers have a shading of olive-green on the outside.

T. hageri, var. Nitens: A variant form of Hageri with globe-shaped flowers. The outside of the petals is crimson, shaded bronze-green. (*Continued on page 72*)



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NYHOLM • PHILLIPS

ON this and the two succeeding pages are shown five styles of bouquets according to the taste of each particular period. They have been arranged for House & Garden by Hentz, Reid, Schmidt and Grund. The Victorian [illegible] of mixed flowers, is shown above. In it are mingled scarlet geraniums, silver Ruscus leaves, white Tulips and Lilies, Red Peonies, Lilies of the Valley for contrast, accenting by Bunny Barton

Five periods of flower arrangement



GEORGIAN: When the vogue for Chinoiserie came in, Georgian ladies of fashion arranged their flowers "after the Chinese taste," which they copied from the decorations on porcelain. Here, Japanese Cherries, Iris and Centaurea are seen in a *blanc de chine* caddy. Porcelains and table, W. & J. Sloane

EARLY AMERICAN: While fashion had little to do with an Early American garden, its flowers, grown [illegible] their owners. Here Gillyflowers, Daisies, Pan[illegible] and Poppies recall old favorites. Figures and jug, Florian Papp and The English Antique Shop



NYHOLM & PHILLIPS

Bouquets reflect the fashions of this day

MODERN · As superfluous material and flowers disappear from contemporary decoration, flower treatments become correspondingly simple. And the increasing number of well-designed containers is furthering the appreciation of [illegible] arrangements. Although flowers today are less extravagantly massed than in former eras, their characteristics are given more consideration. The waxen whiteness of the Gardenias and Freesias at the right is pleasantly emphasized by the chromium tubes and mirrored plaque. From Rena Rosenthal



EMPIRE · Just as the vigor and good taste of Neo-Classic design emphasized the affectations of the Louis', the use of flowers also expressed the differences between the two periods. With the fondness for classical vases, sculpturesque flowers such as Lilies and Iris became popular. Mixed bouquets were dignified by a predominance of dark tones. The white and gold urn below holds purple Iris and Ranunculus, yellow Tea Roses, copper and white Tulips and white Lilacs. Urn, Josephine Howell. Console and sphinxes from Benson-Glick



LOOKING BACKWARD IN A MODERN N

Bygone eras live a



WINDOW CORNER

A corner of the living room in the New York apartment of Mrs. Marguerite Eddy is shown above with graceful Empire sofa and curtains of beige satin. Classic statuettes stand in niches beside the book shelves. This room contains English, Regency, Louis and Directoire furniture.

The walls in the living room are rose-brown. The fireplace is low, has a mantel of rose colored mirror glass. Sofas are upholstered in beige corduroy with rose de nogre pillows. Alabaster lamps with bottle green shades stand on white and gold side tables. Decoration by the Empire Exchange.



SYMMETRICAL FIREPLACE GROUP



RK APARTMENT

ew surroundings





VICTORIAN BEDROOM

BERLINGAME
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THE bedroom, in contrast to the classic rest of the apartment, is decorated in the style popular in France when Eugénie was Empress—a land of French Victorianism very feminine in feeling. Shell pink wallpaper with a floral, all-over pattern in gray-white sets the mood. The dressing table, above, has a frilled net canopy and the small armchairs are upholstered in a pink satin that matches the walls. Rosebuds are scattered over the gray Aubusson rug.



WALLS OF MIRROR AND SILK

ONE of the most important problems to be overcome in the decoration of this apartment was the smallness of the rooms. In the dining room, above, an effect of spaciousness was achieved by covering the walls partly with mirror, partly with natural-colored silk hung in soft folds. The Empire sideboard is rosewood, [illegible] work. The satin tablecloth and circular rug are pearl white. The [illegible]

THE [illegible] likewise exceptionally small. To [illegible] tirely covered in mirror, doubling the apparent width. The remain- [illegible] upholstered in zebra cloth and [illegible] painting in grays and white



[illegible] ALL

Gilbert Rohde designs new versions of sectional furniture



WHITE, gray, yellow and strong blue comprise the color scheme of the dining group to the left. A console dining table is fitted with bent wood chairs. Immediately below is a group composed of an easy chair and stool in beige chevron stripe and a radio of special design. Many of these pieces can be variously combined and grouped. The furniture wood is East Indian laurel

THE group at the bottom of the page, called a dinette, consists of a table with leaves that fold flat underneath. Its supports and the frames of the chairs are chromium-plated tubular steel. The sideboard in this group is built up of two different members that are interchangeable or can be used separately, and are especially designed to be appropriate for different small apartments





BURLINGAME PUBLIC LIBRARY
Burlingame, Calif.







In the room at the top of the page four sectional chairs are placed together to form a couch. The bookcases in the background are part of a large group of chests and cases of various utility—desks, cabinets and bookcases—all of which can be made to fit any wall space. The chair is also designed by Mr. Rohde. Groups from the Herman Miller Furniture Company and lamp from the Mutual Sunset Lamp Manufacturing Company

A [illegible] brick red and white. To the right, two [illegible]

By these details shall you know them

By Emily Helen Butterfield

"This is a Period Room," explained the hostess, as she directed her guests into an informal living room. "It's a period room," she continued, "because it contains something from every period of which we have heard."

Although this statement was humorous exaggeration, the room did contain articles of furnishing from many lands and many periods. These all were arranged with such exceptional understanding and charm that the effect was restful and delightful. Exceptional also was the fact that the hostess knew the value of each piece in relation to the style and the age that produced it. Probably this second fact explained the first.

There frequently appear evidences of a mistaken, albeit rather widely accepted belief, that every piece of furniture belongs to some definite style, and that each single example conforms in all details to one particular type. Styles did not come full-blown into being, overnight, as it were, but gradually developed. In the face of this fact, how could we escape the so-called transitional pieces, ones that exhibit characteristics of two different periods?

The charts presented here are the first of a series that presents certain of the more prominent features of the periods, taken in chronological order. Tudor and Elizabethan lead off because they are usually considered the first historic styles.

American furniture will not be classified in this series. The early settlers followed old-world examples which were varied by the necessity of different tools and materials. We therefore find European precedent for the principal details of the American. This very feature offers an interesting subject for research. There is a fascination in studying what types of old-world furniture impressed our craftsmen when a Hitchcock chair, a Virginia lounge or any other of the pieces sketched in the margins of this text were produced.

The topmost sketch of the three in the first column shows a Duncan Phyfe lyre-back chair. Directly below this is an English chair-back similar to many American Colonial designs. To the left of these is a Colonial ladder-back. Sketched at right in this column are a Duncan Phyfe drop-leaf table, the end of a sofa in the same style, and a Hitchcock chair back.



TUDOR AND ELIZABETHAN · 1547-1603

	SHAPE	COLOR	MATERIAL	LEGS	DECORATION	UPHOLSTERY	GENERAL CHARACTERIS
TABLES	Small round ones occasionally with three or four turned legs connected with stretchers. Large, square refectory tables evident.	Dark, oak frequently.	Oak usually, hard wood.	Turned—large ones having round or bulbous legs.	Bulbous legs, carved or gouged. Paneling, linen fold carving, rosettes with devices such as Tudor rose.	Tapestries. Heavy fabrics as plush, leather used as covers and for background.	Large and m Sometimes cruc graceless, dark sombre tones.
CHAIRS	Usually high backs with or without arms.	Dark.	Oak.	Turned, often with heavy, round designs, connected with stretchers.	Backs frequently carved or paneled.	Similarly dressed as the tables.	Heavy and stol
SETTEES, COUCHES	High backs ornamented with panels and pattern work, gouging.			More in the nature of benches than couches.	Paneled backs. Carved and gouged.	Heavy cushions of tapestried materials, etc. Leather.	Vigor, strength
BENCHES AND STOOLS	Square.	Dark, often almost black	Hard wood.	Stiff and straight. Sometimes placed slanting Often with little or no turning or carving. Sometimes slightly bulbous	Carving or gouging, paneling on the apron or member at the top.	Occasionally a cushion or a bit of tapestry or skin used as a cover.	Austerity.
CUPBOARDS	Square as though constructed with a refectory table as a foundation.	Deep browns, etc.	Oak, hard woods.	Cupboards on legs similar to heavy tables.	Paneling on doors and sides.		Many built int wall and made pear as part lofty wainscotin
BOOK CASES	Built into the walls.						

JACOBEAN AND STUART · JAMES I-1603 CHARLES II-1660

SHAPE	COLOR	MATERIAL	LEGS	DECORATION	UPHOLSTERY	GENERAL CHARACTERISTICS
Square, refectory Oval gate leg.	Dark. Nut brown popular.	Oak. Less general use of walnut in evidence, though rare on tables.	Turned, bell-shaped, scrolled. Expanding Charles II style			
Gate legs sometimes Round, oval or square.	Oak or walnut, or other dark tones.	Hard wood.	Turned and twisted. The stretchers also turned.	Less the elaborate decoration		
Tall backs, with and without arms. Sometimes the lines suggested the rococo. The uprights had knobs.	Dull brown and the dark tones of natural wood emphasized.	Hard wood, oak, walnut.	Turned upright posts sometimes resembling bulbusters. Twisted as in time of Chas. II.	Upright panels and carved decoratively. Cane and panel pieces used.	Velvet, tapestries, leather.	
Long, oblong chests sometimes on high turned legs, again one drawer on low legs.	Dull, natural colors.	Oak, walnut.	Stout and solid. Turned or twisted.	Flat paneled with narrow stiles. Metal strap hardware. Half balusters as ornament.		with tiers of drawers off the floor like a table.
Square and straight in general line.	Dark.	Hard woods.	Frequently square with braced angle pieces, slightly cut.	Much paneling and geometric designs.		High tiers of shelves placed above cupboard. Lines of shelves, side strips, etc., cut with decorative curves.
These were of square lines sunk in walls above cupboards.	Dark tones though following the paneling or other room woodwork.			Paneling like cupboards.		Reach high to the ceiling.

WILLIAM AND MARY · 1689

SHAPE	COLOR	MATERIAL	LEGS	DECORATION	UPHOLSTERY	GENERAL CHARACTERISTICS
Large and small in size. Some have drawers as a lowboy.	Walnut—light as well as dark in tone.	Walnut—walnut veneer.	Turned feet and scroll feet. The first have bell-shaped form. Cross stretchers.	Scrolls and curves.	Tapestry. Needlepoint for spreads. Oriental influence evident.	Dutch influence shown in sturdy informality. Furniture adaptable to domestic architecture.
Tall backed chairs. Often with inset panels of cane. Curves evident. Arms upholstered as well as open. Cross shaped stretchers.	Light and dark walnut. Sometimes veneered, occasionally inlaid.	Walnut.		Frequently carving on arms and back	Needlework, brocades, tapestries.	Some semblance of comfort evidenced.
Similar to the chairs in their various details.						
Rectangular on stands similar to tables. Upper part often smaller than bottom. Top square	As chairs and tables	Walnut. This style introduced the "age of walnut."	Frequently six legs — turned or with bell-shaped cusps.	Carving and curved lines. Occasionally inlays and veneers, metal hardware, hinges, etc.		
Wide and shallow. Given importance.	Richly finished walnut set into paneling.					



A gable-end hung with a garden stair

The many-gabled structure that is the home of Mr. and Mrs. Stanley Resor at Round Hill, Conn., rambles delightfully over its uneven site. On the garden side, this gable-end, adorned with a stone stair joining upstairs living room and terrace, is a happy feature. The door beneath opens from the service rooms to aid outdoor dining. H. E. Woodsend, architect



BAY WINDOW TO BALCONY



HOLM · PHILLIPS

...ER READING GROUP



Let's have some good Vegetables

Written and Drawn by June Platt

PEOPLE are funny about vegetables. Vegetarians eat them because they don't believe in eating meat, fish or fowl. Old people eat them because they go down easily. Children eat them because they jolly well have to, and others eat them because doctors tell them they contain alkaline salts and carbohydrates and vitamins, and what-have-you, to keep that lovely complexion and make your hair curl, but precious few eat them because they really like them. They probably made the fatal error of eating one of those horrid, miserable blue-plate vegetable lunches with the cold poached egg in the center to give a dash of color, and formed a definite dislike for the whole vegetable kingdom.

By the way, did you know that there are at least fifty, if not more, edible vegetables on the market in this country and Canada? . . . and that the theory and practice of vegetarianism has existed for centuries, but only received its name around 1847? . . . and that Plato, Pythagoras and Plutarch, and Rousseau, Shelley and Swedenborg, were all vegetarians?

And did you know that while the potato is the most popular and widely used vegetable in the world, it was unknown in Europe until Columbus discovered America, and the explorers who followed him carried some of the curiosities of the new world back to the old world? Potatoes are called Irish potatoes, not because they originated there, but because their introduction into that country saved the people from the terrible famines which they had frequently endured.

And unless you have been reading your encyclopedias faithfully, you don't know that tomatoes are native to South America, and were first brought to this country as a garden plant known as the "love apple" . . . that they were believed poisonous until about 1800 . . . and that yams in China grow to be as long as three feet and weigh as much as 30 lbs. apiece . . . and cabbages were originally a wild plant growing on the shores of Britain.

This article isn't meant to be a defense of vegetarianism, although there is probably lots to be said for it, but it is just a plea to give the poor vegetables a fair chance. Each and every one of them is worthy of being served alone as a separate course, delicately cooked and attractively presented at the right moment during the meal.

A great deal of patience, but fortunately not much skill, is required in preparing vegetables properly. The following recipes are not very complicated, but most delectable—and I hope unknown to you.

POTATOES PANNIER

Butter a shallow, round copper pan shaped like a pie tin. If you haven't such a thing, a glass cooking dish will do, but it is not quite as satisfactory. Peel 2½ lbs. of white Holland potatoes, wash carefully and leave them soaking in cold water. Have ready a small bowlful of cold milk. Take one potato at a time and very carefully cut it in a manner to have little slivers of uniform size, 1 inch long by ⅛ inch square—like matchsticks. Put these immediately into the milk. This is to keep them from turning dark. When you have enough prepared, line the bottom of the buttered pan by placing the strips in a basket-weave pattern. The sides of the pan



should also be covered. The rest of the potatoes are then cut up the same way, but just put in as they come until the pan is full to the top. Now melt 1¾ cups of butter and add ½ teaspoon of salt and a dash of pepper. Pour three-quarters of it over the potatoes so as to cover all of them well. Cover with an inverted pie tin and put into a moderate oven. Bake for half an hour, then add a little more of the butter. Bake fifteen minutes more and add the rest of the butter. Continue baking for another fifteen minutes. When ready to serve—empty them out onto a hot platter. They should be brown on the top and bottom and soft inside. Whip ¼ cup of cream and put on top of the potatoes. Sprinkle with salt, pepper and chopped parsley and serve at once.

ITALIAN ZUCCHINI, FAN SHAPED

Buy Italian squash, peel as you would cucumbers, parboil in salted water, drain carefully and dry on a tea cloth. When cold, slice lengthwise within an inch of the end, then press gently with your hand to make them open like a fan. Sprinkle lightly with flour, salt and pepper and fry to a delicate brown on both sides. Place carefully on a hot platter, pour over the melted butter from the frying pan, squeeze on a few drops of lemon juice, sprinkle with finely chopped parsley and serve at once.

PARSNIP FRITTERS

Wash and boil 4 or 5 parsnips. When tender, take off the skin and mash them fine. Add teaspoon of flour, 1 beaten egg and a little salt and pepper. Have some good, whole walnut meats ready and form the parsnip mixture into little balls with 1 walnut in each. Fry to a golden brown in butter in a frying pan. Decorate with parsley and serve on a hot platter.

STRING BEANS, CREAM AND EGG SAUCE

With a very sharp knife, carefully cut off the ends from 2 lbs. of string beans. Wash carefully and tie in little individual bunches, as you would asparagus. Put the bunches into furiously boiling salted water with a tiny pinch of soda; cook until tender but not floppy. Place the bunches carefully on a hot platter, removing strings but still keeping in bunches. Pour over them a sauce made by heating 1½ cups of thick cream in a double-boiler—and when it is very hot, pour it slowly onto the beaten yolks of 3 eggs. Salt and pepper to taste, put back in double boiler and stir a few seconds until thickened, stir in a small lump of sweet butter, then pour over the beans and serve at once.

BAKED BEETS IN CREAM

Wash 10 beets of uniform size thoroughly and put them into a hot oven. Bake for one hour, until they become soft, then peel and slice thin. Pour ½ cup of thick cream over them and heat the beets in it. Salt and pepper to taste, and just before serving add the juice of 1 lemon.

PROVINCIAL POTATOES

Wash and boil in their skins 3 lbs. of new potatoes. Put ⅛ lb. of butter in a saucepan. Cut it up and pour over it 3 dessertspoons of olive oil, and grate into this the rind of ½ lemon. Add some chopped parsley and some chopped chives, a little freshly grated nutmeg, a pinch of flour and the salt and [illegible] continued on page 74

WALL PAPERS OFFER FRESH DESIGNS

AND A NEW POPULAR PASTIME





THOSE small squares stung on from top to bottom of the page opposite to the patterns in a brand new parlor kind of wallpaper solitaire. You select your own pack of squares from a multitude of designs executed by Margaret Owen —then move them about on the wall till you get a pattern that suits you. The entire surface may be covered or one may work out only a border for an otherwise undecorated wall. There are many pastoral and Victorian motifs and, for that personal touch, intersperse the other designs with memory-provoking

Most [illegible] wallpapers that [illegible] all the charm of the groups in the [illegible] of those images. The panel at the extreme left is done in brown and beige and has a decided feeling of tweedy texture: Salubra. A profusion of ivy in many shades of green climbs all over the cream-white paper following: Star-Peerless. Next in line is light brown rope, interlaced to form a diamond pattern on [illegible] Schumacher. The dark [illegible] paper that completes the group is [illegible] dotted with [illegible] Lincrusta & Walton.

STILL other new wallpapers, immediately above, show particularly well the growing tendency in this field toward more elaborate and formal design. The rich blue paper at the upper left is an especially good example of this mood. Entwined with a heavy white wreath, the incidental design is in green and white: Strahan. The smartly tailored stripes, next, are executed in a glowing coral with [illegible] and blue on white: Imperial. Just above them is a pleasing scenic pattern done in varying shades of green, blue and [illegible] white: A. L. Diament & Co. In the upper right, white doves spread their [illegible] with [illegible] pomegranates on a [illegible] green background: Imperial. The conventionalized classic motif below is done [illegible] and gray on a [illegible] Katz. White plumes nod above stiff pomegranates on a deep blue paper: [illegible] Interesting as a background for game rooms and bars, [illegible]

A return to the 18th century in the House of Years



Of all the eras of furniture and decoration none was so exciting and so productive of lasting styles as the 18th Century. The furniture heritage of Europe had matured and become dignified in its classicism. Expansion of commerce to the East brought China to the doors of England and France, and with it came those fanciful Oriental notions of design that gave a lighter character to the classical sobriety of furniture and wall coverings.

While the styles of Tudor England, of mediæval Italy and Renaissance France are furniture periods which can be classed as archeological, the furniture and decoration of the 18th Century displayed a vitality which makes it still very much alive today. It remains the guiding star by which the course of good taste in home furnishing can be charted. Keep an eye on the 18th Century, and you can't go wrong.

For Americans this axiom applies especially to furniture of 18th Century England. It carries with it the heritage of our ancestors. It is the sort of furniture many of our ancestors, along the Atlantic seaboard possessed, and it has taken the leading place among the heirlooms of this nation. Known to some as Georgian furniture, to others as Early American, it still remains the most popular type of furniture that is sold.

New styles, elaborately publicized and touted, may appear to capture the field from time to time, but the men and women who sell furniture, whose fingers are on the steady pulse of taste, never for a moment lose faith in the 18th Century. Again and again its popularity returns. It constantly springs up fresh and alive from the ashes of forgotten styles. It is taste of both a hundred years ago and of today. It will continue to be the taste of tomorrow.



The living room in the House of Years at W. & J. Sloane, two sides of which are pictured at the top of the page, reproduces in both furniture and color schemes the atmosphere of a Georgian drawing room. Directly above is one of the bedrooms, with a wallpaper of green and brown [illegible] stripes. On the bed is a [illegible]

To say that we are on the threshold of a revival of Georgian furniture would be a mistake; it has never lost popularity and prestige. We can say, however, that there is every indication of its popularity increasing.

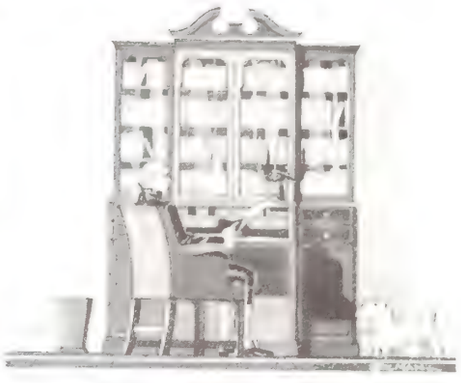
In the light of these facts it is interesting to turn to the House of Years. Readers of House & Garden will recall that twelve months ago we presented this house, built within a New York store, and showed the furnishing of its various rooms. The exterior of the house is markedly Georgian. In refurnishing it, W. & J. Sloane have returned completely to 18th Century England. Through the various rooms of the house—most of them pictured on these four pages—we can stroll mentally and note how well Georgian furniture fits the taste of today, how readily men and women of today can visualize themselves as living with such furniture.

The hall, a classical oval, up one side of which swings the graceful arc of the stairs, is painted aspen green. This was a favorite Georgian wall color. The woodwork is white and the doors mahogany, thus carrying on the period style. The carpet is deep laurel green, the curtains laurel green satin with a silver white stripe, hanging from a gilt cornice. Chairs each side of the entrance door and by the small table are upholstered in rusty black kidskin, welted and buttoned with a shrill green.

From this hall a door under the stairs leads to the kitchen, another opens on a powder room; straight ahead lies the living room and to the left is the library.







In this book room the walls are painted Queen Anne green
ıd the curtains are tarnished gold damask, with draw cur-
ins of pale green taffeta. The doors are yew wood. For floor
vering a snuff-colored carpet is chosen. This same tobacco
own is found in the sofa and easy chairs. The furniture is
ueen Anne walnut.

Whereas the library is an intimate room, the size of the
ing room offers much more opportunity for various furni-
re groupings. Its color scheme is also interestingly built up.
imrose walls with off-white trim and dado and mahogany
ors furnish the setting for green damask curtains with deep
ricot draw curtains beneath. A large sofa and easy chair
in apricot velvet. Then other colors begin to break through
is green and apricot scheme—a fireside wing chair in blue-
een brocatelle, an armchair in chartreuse damask, an Adam
mchair and side chairs in egg-shell leather and a small sofa
vered with glazed chintz of a tea rose pattern in pale pink,
ıite, apricot, green, yellow green, blue and brown. All of the
lors in the room are finally combined in a small-patterned
rmanshah rug. A kidney-shaped secretary stands in the bay
ndow and a Georgian bookcase is against one wall.

Directly off the living room, the dining room offers a con-
ıst with bisque colored walls and chintz curtains. This chintz
ıs a history of its own. The pattern was taken from old Spode
ina—a design of small flowers in old red, blue and mauve
a bisque ground. Lyre back chairs have seats of Lowestoft
ue leather. The rug, an Akbar, repeats the color of the
intz on a blue-black ground.

On the way upstairs we pass an inviting linen closet, its
ntents neatly arranged. How fascinating such closets are!

Four bedrooms are on this second floor, with connecting bath
tween. The master bedroom has blue walls and its wood







work and mantel are waxed knotty pine. The blue of the carpet is found in the curtain chintz, which is a Javanese design in blue, beige and chartreuse on a lacquer red ground. Beneath them hang glass curtains of off-white Celanese voile in a bamboo design. White Venetian blinds complete the windows. Among the furniture are a cream taffeta draped dressing table, a slipper chair in yellow and chartreuse brocatelle and a chaise longue and an easy chair in yellow damask.

Another bedroom has white woodwork with a silver and white striped paper and a gray carpet. At the window is a chintz of yellow roses, and behind hang glass curtains trimmed with metallic ribbon. White Venetian blinds have green tapes. The bedspread and easy chair are covered in green moire and a side chair and bench in gold stripe.

A third bedroom displays a striking paper of horse-chestnut design in green and brown on white. With this goes a green herringbone carpet and curtains of dull cotton damask edged with white. On the chaise longue is a brown cotton twill with

THE architecture of the entrance hall establishes its period as Georgian. Green walls, white woodwork and mahogany doors are also in the traditional taste of this period. The lyre-back chairs in the dining room are a popular 18th Century design. Here the walls are painted bisque

white embroidery and the bedspread is white candlewick. A slipper chair has white basket-weave upholstery with red trim.

In the farther corner is the fourth bedroom. Here the walls are painted yellow-green, the trim chocolate-brown and the doors egg-shell. A heavy pile cream chenille makes a soft floor covering. An easy chair is covered in brown damask and a bench in a red stripe. The Venetian blinds are egg-shell color with brown tapes.

Such are the color schemes against which this Georgian furniture is placed. Authentically reproduced, it makes a dignified atmosphere in which one can justly take pride.

Though one returns to the 18th Century for furniture and decoration, no such tradition need be applied to the equipment. This is an all-electric house. The most up-to-date of kitchens is found here. Heating is cared for by an oil furnace and a modern air conditioner regulates the atmosphere

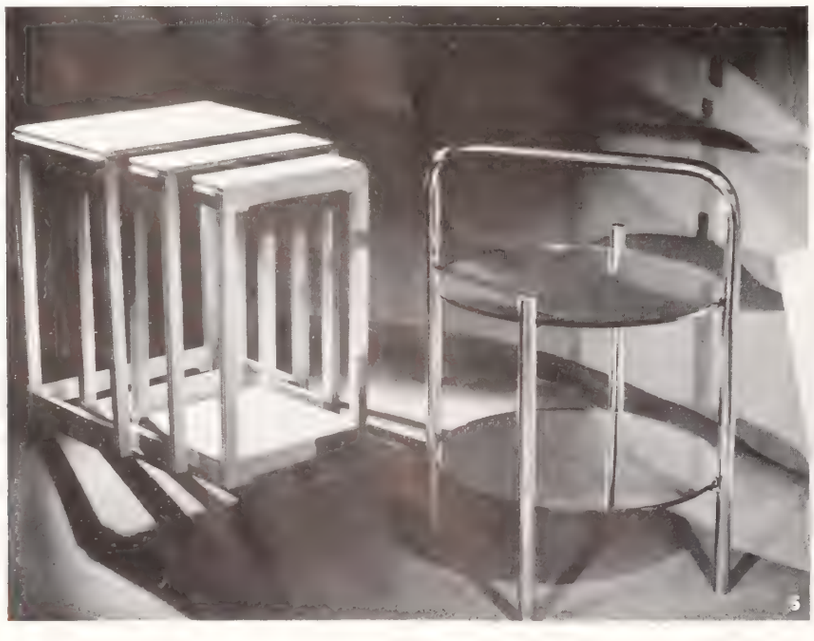


IN THE master bedroom a cream taffeta dressing table is contrasted with chintz curtains and blue walls. Yellow and chartreuse are its other colors. The intimate library, a corner of which is shown in the sketch below, is Queen Anne green and tobacco brown and the furniture is Georgian

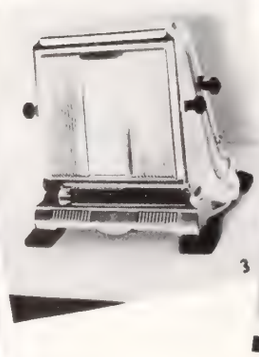


An early harvest of new ideas in household equipment

















DANA B. MERRILL



1. "Cold-hot" buffet service designed by Helen Hughes Dulany in stainless steel chromium and glass. Upper row: Decanter and matching glasses with ball ice-bucket; three-section buffet tray with caviar or salad cooler and egg and onion bowls; two-tiered flower holder; oyster-white linen napkins embroidered in washable silver, with mirrored and frosted glass plates and modern silver designed by Russel Wright. Lower row. Crystal cheese board and knife on chromium tray; hot or cold hors-d'œuvres tray with heat-resisting, covered glass dishes

2, 3, and 4. Electrical ensemble—toaster, chafing dish and percolator—by Manning-Bowman. Altman. 5. Nest of square metal tables and mirrored table: Elsie de Wolfe

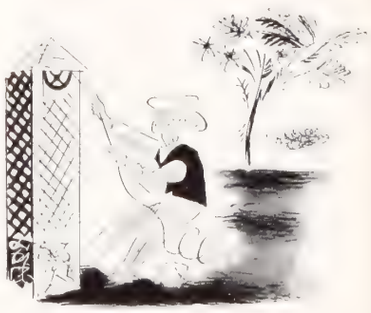
6. Cellophane luncheon set in cream color, by du Pont: Altman. White china tea set Pitt Petri. 7. White pottery Italian vases decorated in brown; white urn: Altman. 8 Viennese white porcelain: Rena Rosenthal. 9. Ensemble of wallpaper and linen drapery material in brown and pink. One of a series of such combinations by Margaret Owen

10. Glass centerpiece with glass grapes and matching vases: Rena Rosenthal. Cabochon square glass vases at ends of center row, and long-necked decanter with glass: Olivette Falls. Square rye decanter: Altman. Round and oval, heavy crystal vases: Pitt Petri. Crystal candelabra: Rena Rosenthal



ACTIVITIES FOR GARDENERS IN SEPTEMBER

"Takin' it by an' large, there ain't nothin' thet folks argy over more, an' do less about, than the weather. Why, I calc'late thet if ye could git the records onto it ye'd find thet even them old cavemen an' missin' links an' the like o' thet got all excited 'bout whether it was goin' to rain, freeze or thaw. Like as not, too, a lot of 'em climed the weather warn't whut it was when they was boys—thet folks was gittin' soft an' had forgot whut a real old-fashioned winter was. At thet, I'll bet they was as good weather prophets as we be an' hit it we're just 'bout as often as they hit it right. All o' which, o' course, only give 'em more to talk 'bout before, when an' after.



"Now, we had last winter, fer instance. Up here in the back country we still git a goin' on how turrible 'twas, ev'ry time two of us meets up on the road or at Lem Hodkins' store. Some thinks it was just the start of a string o' real old dad-busters, an' some's sure there won't be another like it fer fifty year. The only thing we agree on is thet not a livin' soul ever seed a wuss one, an' we'd best all git ready fer gosh knows whut. I never see such a studyin. Of course's wing bones an' woodchuck hides, tryin' to git a line on whut's comin' in the next few months. An' the weather man, Bissell, he just keeps on sayin' 'cool



"The way I look onto it, the climate allus hes done a lot o' changin', an' allus will. B'cause we git one cold winter or one dry summer, thet ain't no sign whether the next one will be the same or different. We git it hot or git it wet, 'thout no human rhyme nor reason, an' thet's all there be to it. Fur as I'm concerned, I try to git no sot idees onto it at all, one way or t'other. If'n ye take a policy like thet, an' stick to it come hell or high water, ye can't be wrong no matter whut happens."

Old Doc Lemmon

FIRST WEEK

SECOND WEEK

THIRD WEEK

FOURTH WEEK

FIFTH WEEK



A delicious expression of the soup-chef's art!

Good Pea Soup is the correct choice for so many occasions — both in entertaining and for the family table — that you naturally seek it in its supreme deliciousness. In Campbell's you obtain Pea Soup as skilled and renowned chefs create it — with the finish and perfection that respond completely to your exacting requirements. Here are charm for the taste, and generous nourishment, and the wholesome vegetable goodness which is so beneficial, especially to the children. Whether you serve it as Pea Soup or Cream of Pea, as the label directs, it never fails to appeal.

21 kinds to choose from . . .

Asparagus	Mulligatawny
Bean	Mushroom (Cream of)
Beef	Mutton
Bouillon	Noodle with chicken
Celery	Ox Tail
Chicken	Pea
Chicken-Gumbo	Pepper Pot
Clam Chowder	Printanier
Consommé	Tomato
Julienne	Vegetable
Mock Turtle	Vegetable-Beef

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Campbell's Pea Soup

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Notes and comments on the newer rose

(CONTINUED FROM PAGE 37)

double, very beautiful Feu Pernet-Ducher, which I find desirable.

It is easy to slip over into the shades derived from the bothersome but necessary Austrian Briar parentage, and consider the type of which Talisman is a yet important evidence. Its name is easy and its bloom and growth habits are as admirable as its musky fragrance. Particularly in the South and Southwest President Herbert Hoover has successfully challenged Talisman. There are probably twenty other Roses of this general type upon which I may only touch. Mrs. Sam McGredy has positive qualities of merit, so have Mme. Nicolas Aussel, Condessa de Sastago Coral and Luis Brinas. Token is the easy name of an American raised Rose which was headed for the greenhouse and is, I think, making good there. The Breeze Hill garden finds it, however, altogether acceptable, because it produces an abundance of beautiful orange-hued buds, opening without much fading into flowers of striking color. Just coming into commerce is the orange-hued Hinrich Gaede, which has great attraction.

I dare not mention three or four seemingly superior sorts represented at Breeze Hill by numbers, because they are not yet in commerce, but we are going to have rich and fine Roses in this important type as the years go on. If I was looking backward instead of forward, I should just whisper that not any of the newer Roses are definitely better than the veteran Mme. Edouard Herriot, and while I am thus looking backward I must say that Mrs. Dunlop Best and Souv. de Mme. Boullet do not get far away from my eye when I am considering attractive Hybrid Tea Roses.

PINK VARIETIES

Close by this warm-hued group and really indistinguishable from it, are what we may generally and inaccurately class as the pink varieties. It is hard to resist the disposition to look backward here, because there are so many of the older pink Roses that are so thoroughly fine. When I saw one magnificent bed of Lady Alice Stanley in the Bethlehem Municipal Rose Garden I was ashamed to bother with some more recent pink Roses. No new sorts have yet appeared to interfere with my preference for Mrs. Henry Bowles, Mrs. Henry Morse and Souv. de Georges Pernet, among those broadly classed as pink. What a Rose garden would be without Radiance in it, and its yet unmatched sport Mrs. Charles Bell, I do not know.

But among the really new Roses there is one fine contest. Is Countess Vandal better than Edith Nellie Perkins, both being very good? I don't know! In the same group, both touching upon salmon hues, can I omit Lady Forteviot or Souv. de Mme. C. Chambard? Is there anything new, or old, or more delightfully impressive than Lucille Rand? There are certain "editorial" Roses, of which Leonard Barron is to me unique and admirable because it is an entirely new break through a strain of *Rosa nutkana*. Its 4½" full open flower doesn't have much of a bud, but that same closely set flower is full of warm sunset l which to me are very satisfying. other of these more or less lite Roses is called Editor McFarlan have tried to like it, because my fri approve of it, but so far without Breeze Hill success. It grows blooms and pleases in many places, not in my garden.

Approaching the group of red R are several which are in between. Spanish Rose named Li Bures is lightful to me because I can be of a new pleasure every mornin flower opens. Mme. Raymond Gauj Mrs. J. D. Eisele and McGredy's S let -which is seldom scarlet—are this class and are worth while.

OTHER REDS

Of red Roses there are many—many. To me all of them are compa with Etoile de Hollande, and not the disadvantage of that fifteen-y favorite. Of a different habit, beca it keeps low and is a perfect bedd Rose, is The General, just as good color. A desirable red Talisman s is Mary Hart. W. E. Chaplin William Orr have qualities that ple Duchess of Montrose is good and admirable because of its profusion bloom. Margaret McGredy is trul different red, and a Rose of nota habit. Just coming into view is Radi Beauty, a sport of Francis Scott K which seems to have none of t variety's troublesome habits.

Much newspaper notoriety has b given to the "Black Rose of Sang hausen," otherwise Nigrette, quite n this year. Of course it isn't black, l its small, very sweet and pleas blooms open their velvety petals i variety of dark purplish crimson sha which sometimes seem almost bla The dainty little plant blooms a blooms and blooms, and I like it.

Ami Quinard is in this class, a sometimes it is quite attractive, thou its few-petaled flowers do not stand sun. Night is the suggestive name a Rose with a great dark bud, but fear, on a less dependable plant. Bla Knight isn't as black, but it does bloo and just over the edge is anoth seedling not yet named, which w soon claim the honors long given that fragrant, bothersome Rose, Ch teau de Clos Vougeot.

We must have white Roses in t garden, and while I don't know an thing finer than the old Mme. Jul Bouché, I do know that Miss Willmo Nuntius Pacelli, and Caledonia do go service, with the latter probably sha ing honors or claims with McGredy Ivory.

Let us get away from the Hybr Tea Roses and discuss first the Pol antha section, which isn't used on tenth as much as it ought to be, n only in the Rose garden but in t herbaceous border, in shrubbery co ners and the like. To me Gruss a Aachen, which is not new, heads t list of light colors in the Polyantl group. La Marne is necessary in n garden and so are Lafayette and Ch tillon. The Poulsen varieties, Ell growing low and Else and Kirst growing high, are persistently goo The newest single, very red sort, Kar

(*Continued on page 72*)

GOING . . . GOING . . . GONE!



Look what happened to Old Taylor!

A hint to those who want to get their share of the small remaining supply of 16- and 18-year-old pre-prohibition vintage whiskey

UNTIL recently we had several thousand cases of very choice Old Taylor in our bonded warehouses at Louisville.

It was pre-prohibition stock, more than 16 years old.

As this is written, not a case or a bottle of this venerable bourbon do we have to offer.

True, you can enjoy plenty of 6-year-old Old Taylor — and an excellent, mellow liquor it is too! But there is no more 16-year-old of this brand in our stocks to be had at any price.

It's simply all gone. And each day's mail shows how many people regret their procrastination.

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Certainly our rare remaining pre-prohibition bourbons — Sunny Brook and Old Grand Dad both 16 to 18 years old — are moving into private cellars with startling dispatch.

The point is, there is necessarily a very limited quantity of pre-prohibition liquors left in the country.

When this diminishing supply of rare old whiskey is exhausted, you will never see any more, as the government requires that whiskey be withdrawn at the end of 8 years from barrels and bottled for purposes of revenue.

Considering their age and character these we are offering are very temptingly priced.

And selling as rapidly as they are, it is our honest conviction that long before the year is out THERE WILL NOT BE A SINGLE BOTTLE LEFT.

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The famous brands OLD GRAND DAD, SUNNY BROOK *and* MOUNT VERNON *make up the greater part of this special limited stock, but also there are small quantities remaining of* BOURBON *de luxe*, OLD MCBRAYER, BLACK GOLD, BLUE GRASS *and* OLD RIPY

Whiskey so rare as this is really "occasion" whiskey not for the everyday cocktail or highball, but for the unusual occasion

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Then, please, Señor, do it this way:

1 jigger of Bacardi
Juice of half a green lime
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Shake well in cracked ice

If you have been to Cuba, you have tasted *the* Bacardi cocktail. You know how delicious it is. And you may have wondered, perhaps, why so often you order a Bacardi cocktail in this country and find it—delightful, yes—but different perhaps from what you have remembered. Well, then, here is the Cuban way. So now you can treat your guests to the real, true Bacardi cocktail that every visitor from Cuba has always talked about.

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Notes and comments on the newer roses

(CONTINUED FROM PAGE 70)

Poulsen, is just coming into availability. I have not liked the raw orange shades, such as Gloria Mundi and Paul Crampel, but this year there comes from California one called California Gold, which has a sharp orange tone when it opens, and instead of fading to a dirty blue, becomes lighter orange, so that the older the clusters are the better they are.

Among the bush Roses, Vanguard sets a new color as a first-rate amber Rugosa hybrid, fitting with Agnes, but not duplicating that excellent recent sort. Golden Moss actually has golden buds and pleasing little flowers on a good plant in this neglected class.

No one who knows me and who knows Breeze Hill would expect me to stay away from the hardy climbing Roses which were not hardy last winter, the dreadful February conclusion of which killed outright or froze to the ground half of my 217 carefully reared pillar and arch Roses. Yet they come back fast, and I am not going to be discouraged. Among them Chaplin's Pink Climber ought to please me, but it has a sour note in its color. Auguste Kordes, a climbing Lafayette, is much better. Blaze is to bloom some more as it grows, and so is New Dawn, the repeating Dr. W. Van Fleet. Mercedes Gallart is offering some almost impossibly fine and large deep pink blooms. Countess of Stradbroke has the finest flower of the deepest red in this great class, and I wish it was better known among gardeners.

Every one wants an everblooming hardy yellow climber, but no one has yet accomplished that desirable result. Apeles Mestres has a marvelously large and fine flower, but can hardly be induced to grow. Mrs. Arthur Curtiss James was shown at Boston last year as an extraordinarily vigorous once-blooming, large-flowered yellow climber. Easlea's Golden Rambler has not yet chosen to bloom. Primrose is dependable and actually yellow, though its flowers are not large. In this class Reveil Dijonnais, which is neither yellow nor red but both, is entirely unique; each flower is a delight.

Just peeping over the horizon are some other hardy climbing Roses, presumed to be actually hardy because they are grown from parentage including the zero-defying *Rosa setigera*.

For this candid survey of the newer Roses I make no apologies. I have written according to what I have seen, observed and believed.

Concerning species tulips in the garden

(CONTINUED FROM PAGE 42)

The inside varies from orange-scarlet to orange and the petals open out flat in the sun. Basal blotch is black. This Tulip grows a little taller than the type, often reaching a height of 10".

T. kushkensis: Habitat, Turkestan. This 15" Tulip has very long and narrow leaves. The flowers are vermillion-red. The basal blotch is black thinly margined with yellow. Bulbs of this species have a curious woolly covering.

T. saxatilis: Habitat, Asia Minor. Unfortunately this particularly beautiful April-blooming Tulip is one of the most difficult to manage. It is very fugitive in American gardens though it has been successfully cultivated in England. The twin 6" stems carry two or three flowers of exquisite lilac-pink with deeper veins on the edges of the petals. Blooms in April.

T. dasystemon: Habitat, Asia Minor. This dwarf plant has stems that are only 2" to 4" in length. The small, star-shaped flowers are bright yellow with white tips. The outside is greenish-yellow and the basal blotch yellow. One bulb will produce as many as six flowers. April bloom.

T. montana (syn. Linifolia): Habitat, Asia Minor. The dazzling scarlet flower, with black basal blotch, is carried on a slender 6" stem some time in April.

T. orphanidea: Habitat, Greece. In April this interesting species produces flowers with sharply pointed petals of buff-orange, shaded bronze at the center. One of the smaller species, growing to a height of 8" to 10".

T. clusiana: Habitat, Europe and Asia Minor. This is probably the best known and most widely grown of the species Tulips. The Lady Tulip from Persia presents a mixture of cherry red and white which gives a marked striped effect. The basal blotch is of glowing violet-purple and the flowers are bluntly pointed. Height 8". April-flowering.

T. praecox: Habitat, Europe and Asia Minor. The dark, green-purple stem rises to a height of 10" to 12", bearing a flower of very deep red with a conical basal blotch of black, edged with yellow.

T. tubergeniana: Habitat, Bokhara. The huge 8" to 10" blossoms of this rare and beautiful species are of brilliant vermillion. The basal blotch is black. Grows to a height of 10" and flowers in May.

T. gesneriana: Habitat, Asia Minor. This species is more interesting than it is beautiful. The flowers are of dull dark red with a black-on-yellow basal blotch.

T. fosteriana: Habitat, Turkestan. *T. fosteriana* is the largest of the Turkestan species, having flowers that often measure 10" across. Brilliant, shimmering scarlet blossoms sway on the 6" to 10" stems which seem hardly rugged enough to support the weight of the huge flower. Yellow shows through the black basal blotch. Early April-flowering.

T. chrysantha: Habitat, the Himalayas. A dainty little Tulip 8" high. Flowers are of rich yellow inside, shaded cherry red on the outside. Here is a real rock garden Tulip.

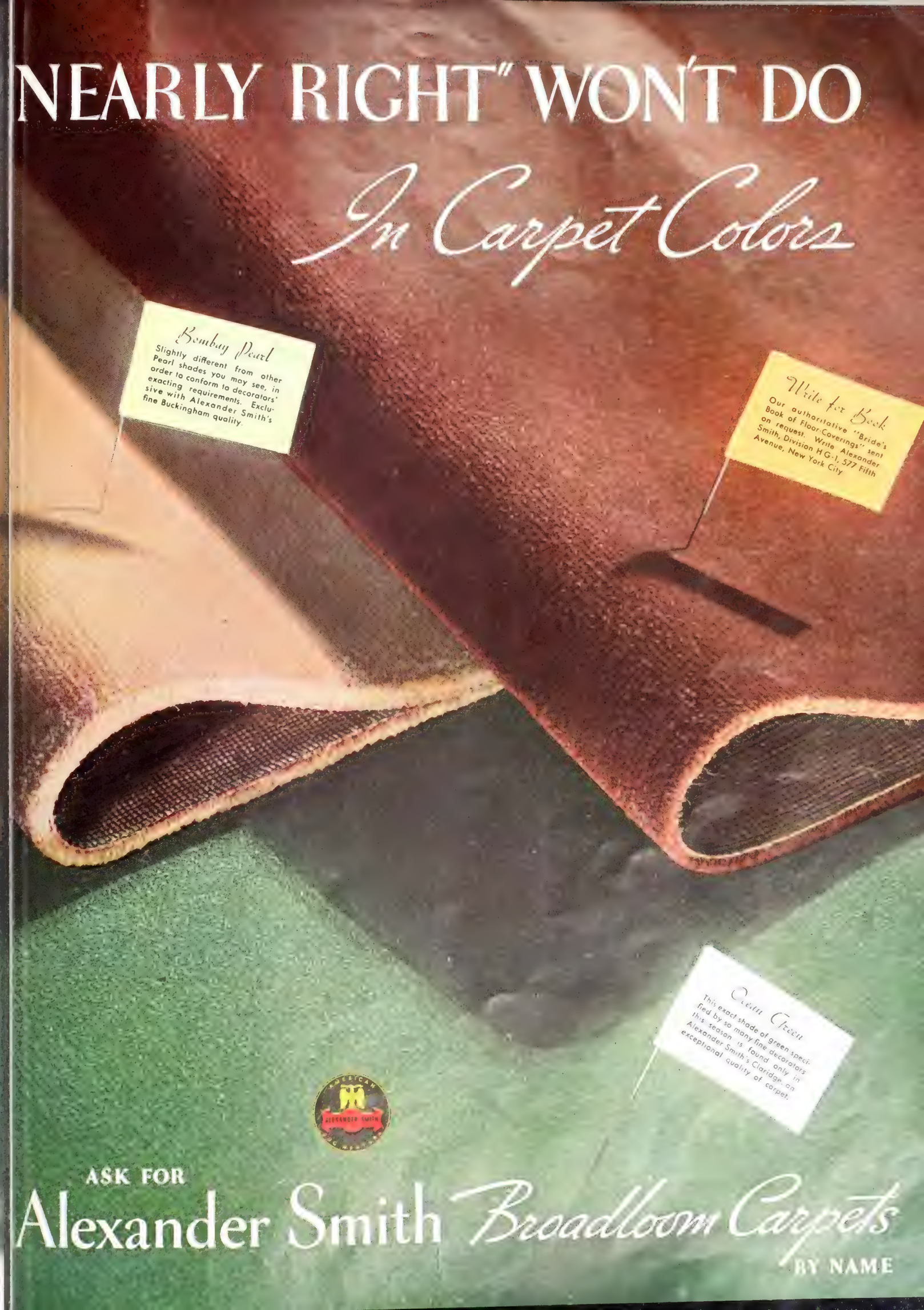
T. eichleri: Habitat, Armenia and Turkey. The flower is very large and of deeper, more crimson red than *T. fosteriana*. On the outside of the flower there is a patch of gray, pink and yellow. The basal blotch is of shining black. April-flowering.

T. greigi: Habitat, Russian Turkestan. This species demands a hot dry situation or it will not bloom. Flowers

(*Continued on page* 72b)

NEARLY RIGHT" WON'T DO

In Carpet Colors



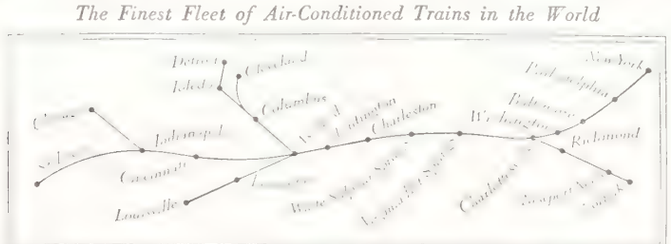
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CHESAPEAKE and OHIO

Concerning species Tulips in the garden

(CONTINUED FROM PAGE 72)

are of rich vermillion-red. April-flowering.

T. sprengeri: Habitat, Armenia. Another species in the red series. The flowers are deep scarlet. This plant is a valuable garden asset as it is the last Tulip to bloom—late May.

T. kaufmanniana: Habitat, Turkestan. Popularly known as the Waterlily Tulip. The 6″ stems are rough and warty. The large white flower reflexes in the sun. Basal blotch is of deep yellow. This is one of the earliest Tulip species to flower (March) and one of the most beautiful. The type usually has but one flower to a stem but occasionally two or three flowers appear. Brilliant and Gaiety are two garden varieties of this Tulip and are even more beautiful than the type.

T. kaufmanniana has a habit of forming new bulbs several inches below the point where the original bulb was planted. If you intend to try only a few of the species Tulips, include this one in your selection.

T. praestans: Habitat, Bokhara. The bulbs of this species are large and broad with very thick skins. The bluntly pointed flowers are carried on dark purple stems at a height varying from 6″ to 12″. Flowers are light scarlet, slightly yellowed at the base. There is no basal blotch.

T. turkestanica: Habitat, Turkestan. The coloring of this plant is most unusual. The leaves are gray-green with a slightly hairy pink edge. The two or three stems are greenish-purple, peculiarly spotted with minute pale dots. Flowers vary from four to eight and are sharply pointed. The back of the petals is predominantly green with pink and yellow shadings. Creamy white inside with a pointed basal blotch of vivid color.

T. biflora: Habitat, Russian Turkestan. The dark stems have one or two flowers. The pointed flowers are small and of purplish-gray, flushed yellow at the base. The basal blotch is yellow. This is one of the very early blooming species (March).

T. didieri (syn. Billietiana): Habitat, Savoy Alps. Flower of this species is plain yellow at first, later becoming mottled with red. The basal blotch is pale yellow-brown.

T. aucheriana (syn. Humilis): Habitat, Asia Minor. Sold in this country under the name of one of its synonyms, *T. humilis.* Stem, short—4″ to 6″. The flower varies from pink to deep rose pink. The basal blotch is yellow showing through to the outside.

T. kolpakowskiana: Habitat, Turkestan. The slender 4″ to 7″ stems of this April-flowering plant bear pointed flowers of yellow flushed red outside.

T. pulchella: Habitat, Asia Minor. This species is very dwarf, with leaves only 1½″ long when the plant is in flower. Equally short stems varying in length from 1½″ to 3″. The flower is oddly shaped, its base is narrow and funnel-shaped, then it expands into a globe. Color is bright rose red and the basal blotch is yellow. *T. violacea* is very similar but the base is olive-green and yellow. April-flowering.

T. marjolettii: Habitat, Savoy. This May-blooming Tulip is bright yellow with a green star at the base. It grows to 15″ in height.

T. oculus-solis: Habitat, Europe. Deep crimson with a dark center. Grows to the same height as *T. marjolletti.*

There are species Tulips known other than those I have listed, and each succeeding year discovers additional Tulips of this type. Those listed, however, present as wide a variety as any gardener, other than a specialist, will care to undertake.

The nomenclature of these plants is still quite confused due to the fact that one species will show a marked variation in different parts of its range, with the result that variant forms are always being discovered under new names. Naturally, a number of synonyms have resulted which have not as yet been satisfactorily sorted and classified. There is no cause for worry, however, as the various plants are just as beautiful under one name as another. After growing a dozen or more varieties, you will find your enthusiasm growing rapidly out of bounds!

An old elusive art of paper cutting

(CONTINUED FROM PAGE 55)

cuts from Shakespeare's tragedies and I have wondered since if they might have been the *magnum opus* of that gifted and industrious lady, Mrs. Delaney.

From all this you will see that the Paris *antiquaire* was wrong in confining the practice of the art to the early 19th Century. It is true that at that period it had a lively return in Alsace and during the next thirty or forty years there were many practitioners in France, Germany and Holland. Then it seems to have faded away into more lusty forms of handicraft to survive only in the lace-paper valentine and haloes for little, crudely painted saints.

Our own small collection, from which come the illustrations for this article, has brought much amusement and pleasure. For a long time the first acquisition was the oldest. It seems to be signed "Adele", and is dated 1800. Some others are also signed and dated, but to the majority no artist has laid claim. They have been picked up in all sorts and kinds of places and at all sorts of prices. In almost every case the dealer from whom they were purchased has disclaimed any knowledge of the art and has not, upon first inquiry, seemed to know what we were talking about.

It may be that the most curious find is the most valuable. We were hunting, one day, for garden ornaments in a house-breaker's shed in Putney. Suddenly, in a corner covered with dust, my eye lighted upon a picture in what seemed to be a Jacobean frame. When I had conquered the intervening junk

(*Continued on page 78*)



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Attics are easy to transform with Armstrong's Linoleum. Here plain colors inset in Marbelle No. 018 form the game de

ATTICS AHOY!

Why not make that old third floor the most popular room in the house?

AT LAST that "Orphan Annie" room comes into its own! Remarkable how a few well-planned changes in the old attic can put new life into the whole house. That's because when attics go nautical every member of the family has a lot more fun.

You start the transformation with a ship's play-deck that hides the old floor boards. Armstrong's Linoleum in plain colors, Jaspés, and Marbelles can be easily cut to form the base for any deck games you like best—horse racing, tenpins, even shuffleboard. Cement the whole in place over lining felt. And there you are! All done in a day—and soon you are repaid in genuine fun and relaxation.

No need to worry about wear. The colors of your new Armstrong Floor are inlaid. Easy to clean, too. The seams are almost invisible. That means you can play on it, yes, even dance on it to your heart's content without fear of harming the pattern. In fac Armstrong's Linoleum is so practical and popular for dancing that it is used exte sively in hotels, restaurants, and clubs!

Your local linoleum merchant is equipp to install Armstrong game floors. The co is but a fraction of what you might spen for pleasures that don't please half so muc And your game floor will entertain for yea and years!

Helpful Decoration Ideas

If you would like to know more about the d tails of this game room, write to our Bureau Interior Decoration for a complete specific tion sheet. It will be enclosed in a copy "Floor Beauty for New Homes and Old, which tells the story of linoleum floors f every room in the house. All this for 10¢. (Can ada, 40¢.) Armstrong Cork Company, Floo Division, 969 Mulberry St., Lancaster, P



Be sure to see the **NEW EMBOSSED LINOLEUM**

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Here, indeed, is a modern classic in fine Sterling tableware, which we are sure will delight you when you see it in actual silver at your Jeweler's.

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In Mrs. James Goodwin Hill's New York apartment is this beautiful bed upholstered and covered in white satin quilted in blue. Walls are flesh color with salmon pink curtains. Dan Lufkin and Marian Hall, decorators

Ten decorators in search of a bedroom

(CONTINUED FROM PAGE 76)

round, Directoire table holding a lamp and small accessories. Another chair with white painted frame is covered in figured chintz like that used to line the curtains.

Crystal side lights, four in number, are simplified modern, light in scale, and give indirect illumination. Lamps are all specially designed glass columns with shades of heavy white silk made exactly alike and very tailored.

From Rose Cumming of New York we present two schemes. The first is soft in coloring.

Walls, woodwork and ceiling are flat-painted a pale robin's-egg blue, with moldings in a deeper tone of this blue. Curtains are peach satin with a three-tone block fringe of peach, light blue and a deeper tone of robin's-egg. Carpet, deep robin's-egg blue; bed, blue-green [illegible] to match. Chaise longue is soft peach velvet to match curtains. Two chairs are in chintz of robin's-egg blue with bouquets of peach colored roses.

A mirror-topped, cream silk draped dressing table has over-draperies of Brussels lace. Under-curtains are creamy crêpe chiffon bound in peach ribbon. Lamp shades are of lace over peach silk lining. The mantelpiece is peach colored marble.

For something more individual Miss Cumming suggests the scheme of her [illegible].

Walls are silver canvas painted in a delicate design depicting a Chinese legend. Floor is highly polished brown cork, with [illegible] beaverskin rug beside the bed.

The bed is made from old Chippendale carvings with mirrors set in back and side rails. On it [illegible] blue satin with Chinese embroidery of small bunches of flowers scattered over.

Furniture is all antique Chippendale, all stripped to the natural wood, and figures and animals of decoration in *blanc de chine*. Furniture coverings are in lapis blue and Chinese pink, and the curtains, silver.

From the Kansas City firm of H. R. Linn, Associates, comes a blue scheme as follows.

Walls are grayed turquoise with window recess in Chinoiserie decorated mirror panels, the decoration in delicate tones of turquoise, white and periwinkle blue. Ceiling and woodwork gray-white. Floor: self-toned chevron stripe, off-white carpet.

In the mirrored window recess hang glass curtains of pin-striped gray-white gauze; over-curtains are turquoise blue *crêpe de rae*, trimmed with bell-shaped crystal bead fringe hung on crystal pole; cartridge pleated headings.

Bed is painted old white and upholstered in white ground moire with Chinese decoration in shades of turquoise and periwinkle blue. Spread of blue dull satin, tailored.

Furniture covers are white hair-cloth, wide striped velveteen in shaded old white to mouse color, periwinkle blue satin with popcorn tufts in white.

Off-white lamps; small objects in crystal and silver are the accessories.

Mabel Schamberg of Chicago feels that a restful bedroom is essential today and finds that the use of soft, almost monotonous tones best achieves the desired effect. Silver and gray, crystal and white, are the colors she chooses.

The walls and ceiling are soft dove gray. The fur rugs are a deeper tone of the same color. Furniture is in pale gray striped Holly. Glass curtains are white silk voile, and over curtains highly glazed white chintz with a design in pale gray, beige and silver. Bedspread and interesting bolsters are of soft gray beige satin, very simply quilted in silver thread.

Lamps and toilet accessories are made of shimmery crystal. Radio and toilet set and the frame of a water color in ciel blue help to give the room an atmosphere of softness that is very refreshing.

(*Continued on page* 80)



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KENWOOD BLANKETS always ALL WOOL

Ten Decorators in search of a bedroom

(CONTINUED FROM PAGE 78)

WILSON, BARCLAY AND LOWNDES of San Antonio has developed for us a bedroom scheme along this line:

Walls and woodwork eggshell with a slight flesh cast. Ceiling — French blue. Floor—carpeted, wall to wall, in French blue.

Curtains are eggshell satin trimmed with silk ball fringe in eggshell, French blue and pale coral. These hang over Venetian blinds painted eggshell, with tops of French blue.

On the bed is a quilted chintz spread with an all-over floral design in pastel colors on an eggshell ground. Other furniture coverings and accessories are in colors picked from the chintz, using pale coral and chintz use as accents.

WHEN Alta R. Thomas of Hamilton, Ohio, attains the bedroom of her dreams it is going to be of the Classic modern type.

The floors will be carpeted in deep olive green grandeur broadloom, with scatter rugs of high pile white lambskin.

Soft coral with an antique overglaze will finish the walls, and on the woodwork a deeper shade of the same color will be used.

Coming to the furniture, the beds and a chest will be decorated in old white and the night tables will be in very deep coral with crystal tops. Miss Thomas will use a very deep green on the legs of the dressing table stool, the frame of one chair and the mirror frame above the dressing table. The skirt of the dressing table and the upholstering of the chair are to be in citron satin with a deep green stripe. The dressing table will have two rows of crystal ball trim at the bottom, and upholstery of its accompanying stool will be citron satin. Lily pattern cuivre satin damask will cover the chaise longue.

For the overhangings there will be citron moire trimmed with the same crystal ball treatment used on the dressing table. They will be tied back. The window treatment will be completed with a crystal cornice and glass curtains of shrimp colored silk taffeta gauze, hanging to the floor.

In the matter of accessories, the following will be featured: a three-paneled screen with painted tiger lily decoration, lamps of white taffeta finished with citron velvet bands, and underlinings of shrimp taffeta; a wastebasket of the same design.

Bedspreads will be of the lily pattern cuivre damask without any trimmings.

A set of four pictures will be used—classical drawings on mirrored backgrounds, in white and sepia, with old white frames.

WE complete this half-score of bedrooms with two planned by members of House & Garden's staff. It seems that Mrs. Leontine Sanders and Miss Alice Whelan, two of our own decorators, became so excited about the development of this résumé that they coveted a chance at it themselves. So here they are—first, Mrs. Sanders:

Hers is a white room in the manner of the middle 19th Century. The walls are covered with a white moiré paper and the wood trim is painted white. The ceiling, the only note of color in the room, is calcimined a pale pink. At the windows, glass curtains of white, cross-barred gauze hang under white Venetian blinds and over-curtains are of white linen trimmed with a double fringe 2 inches wide. The floor may either be covered with white linoleum or painted white, then covered with rugs of white bearskin, white angora goat, or white cotton chenille.

The furniture in this room is an adaptation of Chinese Chippendale bamboo—painted white with gold trim. A slipper chair and two side chairs have seat cushions of white cotton quilting. An upholstered chair is done in white corduroy and a chaise longue in white moire. The bedspread is an old candlewick. Lamps of white tole and others in the form of white marble columns all have white shades.

MISS WHELAN, on the other hand, prefers a colorful background for her pleasant dreams. She'd paint the walls a pale, yellowish pink with the ceilings a lighter shade of the same color, and hang the windows with glazed chintz patterned in peach and blue and edged with narrow, blue, box-pleated ruffles. Glass curtains would be of cream organdy; the rug to be eggplant.

In this scheme, a bedspread of peach taffeta quilted in blue covers a French walnut bed with head and footboard upholstered in the curtain chintz. The dressing table is hung in peach-colored voile trimmed with coral ribbon. A small slipper chair is upholstered in quilted yellow silk; another chair in blue brocade with flowers in pastel shades.

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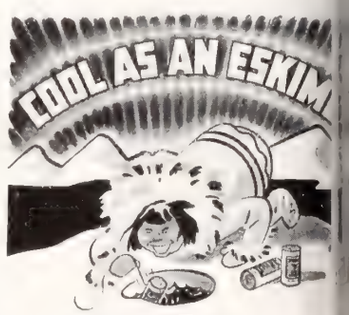
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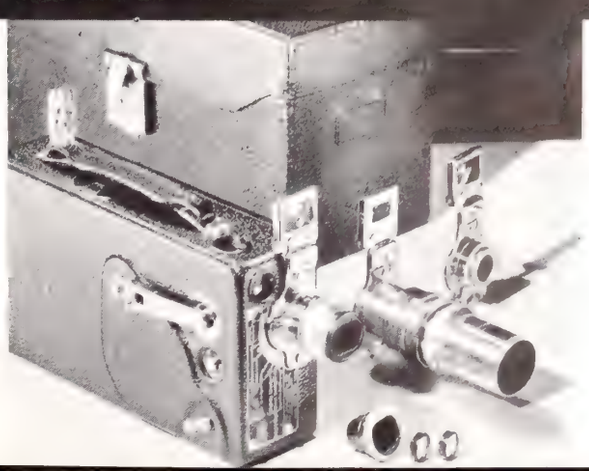
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Let's have some good vegetables

(CONTINUED FROM PAGE 74)

in hot oven and cover with an inverted pie tin. As squash become tender add ½ pint of cream and let cook without the cover until perfectly done. When they are slightly browned, sprinkle with parsley and serve in the cooking dish.

GREEN PEPPERS IN OLIVE OIL

Wash and remove seeds from 8 sweet green peppers. Parboil in salted water, drain well and dry on cloth. Put 1 clove of garlic in a frying pan with ¼ cup of good olive oil. When hot, remove the garlic and add the peppers, which have been quartered, to the olive oil. Cook until the peppers begin to brown. Add salt and pepper to taste and serve with Italian bread.

PUREE OF ONIONS

Peel 2 lbs. of little white onions. Wash and cut in thin slices. Melt ½ lb butter in a saucepan and add the onions. Cook very slowly for a half hour without letting them brown. Put through a sieve. Put 2 tablespoons of butter in a pan, add 3 level tablespoons of flour and make a roux of this. Add 1¼ cups of cream. Cook a minute or two and add the purée of onions. Salt and pepper to taste and add a few grains of sugar to the mixture. Serve with pork chops, if possible.

GLAZED TURNIPS

Peel tender white turnips, wash well and boil in salted water until almost done. Then drain well and put in a frying pan with some very hot butter. Brown them carefully and season with salt and pepper and a sprinkling of granulated sugar. Drain off the butter and add a little meat extract dissolved in water. Let the turnips simmer until almost dry, or until the juice is reduced to a glaze. Sprinkle lightly with chopped parsley and serve at once.

PURÉE OF LIMA BEANS AND PEAS

Shell 3 lbs. of green peas and 3 lbs. of lima beans. Wash and cook together in boiling, salted water to which has been added a pinch of soda. Meanwhile put two small onions cut up fine and ½ cup of cream in a double-boiler to heat. When peas and beans are done drain well and put through a sieve. Put a lump of butter in a saucepan, add the purée and beat in the hot cream from which the onions have been removed. Salt and pepper to taste and serve with thin slices of broiled ham

House & Garden's bookshelf

THE PRACTICAL GARDEN NOTEBOOK. By Ellen Browder Bean. Chicago: Ellen Browder Bean

A NOTEBOOK is a highly individual matter. All teachers know how desirable it is that their pupils keep notebooks, and they know how hard it is to get their pupils to form the notebook habit. Most gardeners are, perhaps, in a class with the ancient Romans, of whom it has been said that they were so busy making history that they had no time to write any. A few gardeners may have so much leisure and the requisite patience that they can keep a notebook, upon the scale of this one, meticulously. For this class the present offering is a boon, for it provides not only the material upon which to make notes, but the topics also, and the forms. In the "Plant Record" part, the topics are put too closely together for any except the most painstaking students of botany. In spite of this condensation, the book is too large and too heavy, so that a person carrying it to a flower show, as he is urged to do, might well require the services of a caddy, and thus further the idea of making gardening a sport. For the same reason the book might be found cumbersome in practical garden operations.

F. B. M.

ENGLISH POTTERY AND PORCELAIN. By W. B. Honey. London: A. & C. Black, Ltd. New York: The Macmillan Company.

AN authoritative book, as pleasant to read as it is trustworthy. That "indefinable English idiom," evident even when Continental and Oriental forms and ornament inspire the work, is made outstanding in this brief survey of the entire field of English ceramics, from its early excavated fragments of the 13th Century to the intricate accomplishments of 18th and 19th Century potters and painters.

This distinguishing English character is as notable in ceramics as in furniture. It distinguishes the peasant pottery of the 17th Century, as Mr. Honey says, by the "appreciation of the possibilities of the pure clay technique it employs, and certain devices, such as combing and feathering and the accenting of designs with white dots—seldom or never used outside England."

English Maiolica and Delftware of the 17th and 18th Centuries are briefly treated and illustrated, and then follows the story of the early researches after the secret of Chinese porcelain, small specimens of which had been brought to Europe as early as the days of the Crusades, only to mystify potters as to their composition. After the stoneware of Dwight and of Elers comes the rise of Staffordshire as the center of pottery output, and the work of Astbury, Whieldon, and Aaron Wood, and finally that of Wedgwood, who revolutionized cottage ornaments and accomplished for pottery what the Adam Brothers were doing for architecture and Chippendale for furniture.

Part II of the book is concerned with Porcelain, and covers the story of its making from the 18th Century. "Turning from earthenware to porcelain we enter a new world, a world of sheer amusement, where considerations of

(*Continued on page* 84)



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THE GARDEN MART

BULBS AND OTHERS

With September comes the real start of the fall planting season, although the real peak of activity will hardly be reached before October. Narcissi and most of the smaller bulbs such as Crocus and Muscari are better planted in September than later on, and so too with the seedling perennials which are large enough to be set in their permanent places. The latter, if planted now, will have a chance to establish their roots before cold weather, and, if mulched after the first hard freeze, are not likely to be harmed by cold weather.

Generally speaking, people do not pay enough attention to the soil in which their hardy bulbs are set. These plants, like other types, need nourishment; they may bloom in impoverished soil, but they won't bloom their best. Bone meal is probably the safest fertilizer to use for all kinds of bulbs, and it certainly is one of the best in the majority of soils.

WATCH THE SEEDS

In the flower garden, September means the removal of all seed pods from plants that are not intended to self-sow; otherwise you are likely to have a bad clutter on your hands next spring. Where new plants are needed, the best plan is to buy them direct from reliable growers, such as those who advertise their specialties on this page.

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House & Garden's bookshelf

(CONTINUED FROM PAGE 82)

usefulness are irrelevant and seriousness an impertinence. Porcelain can be turned to use, of course, but its true genius is to charm and surprise, and it was the happiest accident that on its rediscovery in Europe its technique should have come to maturity precisely in the period of the irresponsible and capricious *rococo* style." Of its many attractions, Mr. Honey sets forth the "delicious Chelsea paste" in a way which tempts the appetite of collectors, even as a savory odor does that of epicures, and names his favorites as dating from 1750 to 56. Then follows talk of Bow and Lowestoft, and the work of the Longton Hall factory, of Derby and Worcester, Caughley and Liverpool, Plymouth and Bristol, and finally of the New Hall works and rustic porcelain of Staffordshire.

The 19th Century brings us to everyday names like Spode, Worcester, Coalport, Nantgarw, Swansea, Minton, Doulton and others; and delightful discussions as to who did or did not paint certain typical birds and flowers. The chapter on collecting, of course, makes the unwary aware of possible deceptions and safeguards, and the Bibliography makes the beginner thankful for this brief survey garnered from a subject of almost illimitable scope.

G. G. G.

ENGLISH NEEDLEWORK. By A. F. Kendrick. London: A. & C. Black, Ltd. New York: The Macmillan Company.

THE familiar roaring challenge of the English lion challenges with both right and title when English needlework is concerned. Since 1905, when the exhibition at the Burlington Fine Arts Club awakened the world to the importance of English embroidery, much attention has been given to specific examples, but less consideration to the subject as a whole.

Mr. Kendrick deals with it historically, starting with the earliest examples of the Middle Ages. Anglo-Saxon records show "that needlework-ing was greatly esteemed and assiduously taught," and the stole and maniple found in the tomb of St. Cuthbert at Durham in 1827, bear concrete record of this fact. The Bayeux Tapestry —really an embroidered band, 230 ft. 9 in. long and 19½ in. wide, is worked in wool of eight shades, depicting vividly certain events of the reign of King Edward the Confessor.

Opus anglicanum—"English work," a term used for English embroidery, doubtless specifically ecclesiastical, has been current even in Continental Europe since the late 13th Century. This work is contemporary with "the most exquisite phase of English Gothic, whether in architecture, sculpture, or the minor arts of ivory-carving, metal-work, and woodwork." These great needlework achievements maintained their high standard from the early 10th to the mid-14th Century and challenge world-wide comparison. Secular and domestic work continued much of the "pomp of medieval ceremonial—at times with very little change, even in matters of detail, into the 16th Century." The gorgeousness of chivalric circumstance was not a little abetted by the needlework of the age in banners, standards, guidons, and pennons. Greyhounds' collars were embroidered with letters of gold and garnished with silver-gilt. Bed-hangings were sumptuously enriched by embroidery.

With the reigns of Henry VIII and Elizabeth we are on more familiar terms. As Mr. Kendrick says: "It was an age of personal display." Costumes were lavishly embroidered. "The designs most favoured were the adaptations of the Levantine arabesques which followed upon the commercial relations established with the Eastern Mediterranean." We are given delightful glimpses of embroidered hangings costumes and accessories. Something is said of the "blackwork," or "Spanish work," so popular in the time of Elizabeth when black thread was much in use for needlework. "Most of the flowers and fruits known to have been grown in Elizabethan gardens seem to find a place in the coloured embroideries." Petit-point panels in sets, various hangings, dresses, and accessories were beautifully embroidered as we know from existing examples.

Mr. Kendrick traces the changes that took place under the Early Stuarts and the Commonwealth, the resurgence of luxury under the Restoration. We read of stump-work and other stitchery, but always in passing, with no emphasis on the technical side, except a single illustration showing the simple stitches—"Stem Stitch, Split Stitch," etc. The record proceeds to the present day and ends with a page or two about collecting and preserving. An interesting book, pleasantly leading you on from page to page until finished.

G. G. G.

SONGS OF WILD BIRDS. By Albert R. Brand. New York: Thomas Nelson and Sons.

WHEN one picks up this wonderfully attractive little book one wonders that the general plan of it was not conceived before. Birds always have made a large part of nature study as they make universal appeal. As an economic force their value is becoming more intensified. Governmental agencies are beginning to care for them. Their actions and their forms and colors impress the child and constitute no small part of his education. But in the study of birds this book makes an astonishing advance by devoting itself to the songs of birds and by so treating them as to give good instruction in a practical way. The recording of their song was impossible up to a few years ago. The difficulties are described in this book. Now there are presented here, in a form that permits of their repetition, the songs of thirty-five of the birds that are common in the northern part of the country. In spite of the prevalence of the radio there can probably still be found, and at least there can still be bought a phonograph to reproduce the songs. Thus can be given, without a teacher, instruction in most impressive form. But in the

(*Continued on page* 85)

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House & Garden's bookshelf

CONTINUED FROM PAGE 14

text also the work is very commendable. Even the enumeration of the thirty-five birds is made interesting reading by the interesting notes concerning the bird's location when singing, its song, call and notes. Thus is made up the striking lack of colored pictures which are regularly found in a book on birds.

F. B. M.

COMMERCIAL FLOWER GROWING. By Alex Laurie and L. C. Chadwick. Philadelphia: P. Blakiston's Son and Co.

A LARGE and thoroughly comprehensive work, this, evidently the outgrowth of much study and practice. Indeed for a person not well trained in the schools or by a long course of earnest private study much of the book is not easy to read. It first treats of Plant Structures and Their Function, Factors Influencing Plant Growth, Soils and Fertilizers and Reproduction and then exhaustively discusses greenhouses and their management. Each flower used in commerce is given separate treatment, with discussion of marketing. Growing outdoors also is not neglected. The entire work seems to be very satisfactory as an up-to-date summary of the whole subject. Only in the matter of that one very valuable cutflower, the Peony, do the authors betray ignorance evidently resulting from lack of experience, for Peonies used for cutting are not commonly grafted or budded and can like most need to wait two years for blooms after dividing the roots, nor is it at all advisable in the trade to grow Peonies from seed.

F. B. M.

HOW THE MODERN HOSTESS ENTERTAINS WITH WINE. The Epicurean Press.

IF YOU are curious to know how to go to the fullest extent in enjoying the acquired privilege of enjoying wines again and yet be sure to ask all the questions you would like to have answered concerning the art of purchasing, choosing, storing, serving and imbibing wine, this recently published, comprehensive, authoritative, and attractively presented little book is most deserving of a place in your culinary library.

It contains a brief history of the wine industry of European countries and of the United States, including several charming traditions of their vineyards. It tells how the French wines acquired their names, and gives a chart of vintage years of European wines. Photographs showing the process of wine making, and a list of the important European wines. A map showing the different wine districts of France, also a list of correct wines to serve with different foods, some suggestions for menus, and a few recipes dependent upon wine for full flavor.

J. P.

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Grape Hyacinths *(Armeniacum).* Fragrant cobalt blue. **60c per dozen; $4.00 per 100.**

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Snowdrops. Blooms in the Snow **50c per dozen; $3.50 per 100**

36 Bulbs (6 each of the 6 sorts) $1.60
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150 Bulbs (25 each of the 6 sorts) 5.50
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From March to July a bright processional of beauty if you plant these famous collections this Autumn

100 DARWIN TULIPS $4.95
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25 each of Snowdrops, Glory of the Snow (blue), Heavenly Blue Grape Hyacinths, Blue Squills (Scilla Sibirica), Bluebells (Scilla Campanulata), White Bluebells, Wood Hyacinths (Scilla Nutans), Winter Aconites.

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28/30 cm. Bulbs. An investment in happiness for years to come—Really a [illegible] value!
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Above: The dressing table, bed and night table which are part of the new furniture ensemble of the Simmons Bed Company. Done in clear, soft yellow with black trim. Rust rug. Yellow plaid wallpaper

Metal in private life



All the Simmons furniture is metal, styled and decorated in effective imitation of wood. Left, A chest of drawers in simulated harewood finish trimmed in soft blue, with circular mirror. The chair is metal — upholstered seat and back. The rooms on this page were recently exhibited in New York by the Simmons Bed Company



GEORGE W. HARTING

Above: The red, white and blue nursery with [illegible] furniture trimmed in cherry red. A plaid calico dog decorates the crib. All pieces, except [illegible] chair and screen and accessories, by Simmons

The Sweet Scented
TULIP
(Tulipa Florentina)

THESE choice Florentine low-growing tulips are a real find for your [illegible] garden and hereabouts [illegible] places. They are perky little things, delightfully fragrant. Cost so little you can buy [illegible] Quite one of the [illegible] flowers, satisfactory, rare [illegible] available at Wayside.
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Tulipa [illegible] e.g. small, [illegible]

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18 Giant Darwin Tulips $1.00
Perfect cup shaped, long-stemmed flowers in many gorgeous pastel colors.
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Many unusual and artistic shades not found in other Tulips; very showy.
18 Old English Cottage Tulips $1.00
Rich in the more delicate colors, and more varied in form than other types.
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A delightful assortment of the choicest and most popular trumpet varieties.
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Exquisite, sweet scented flowers.
33 Giant Crocus $1.00
One of the earliest spring flowers.
Any three of the above offers, or the [illegible] at any one offer for $2.75. All sizes, any combination of the six offers, $5
The Finest of all Parrot Tulips
FANTASY
3 Bulbs 50c 12 Bulbs $1.80

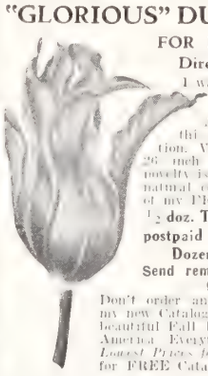
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ker Cricket of heavy Colonial Maple. A foot stool for hearth, a half-high chair when dressing, and a very ractive piece of furniture. Like the original, this reproction will last for generations, for it's pegged without a ail. 18 x 10 inch top; 8½ inches high. **$5.00** post. aid.

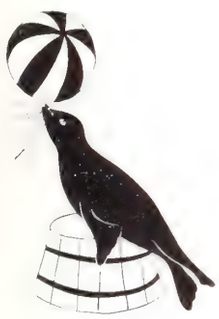
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As the modernist sees the Hudson



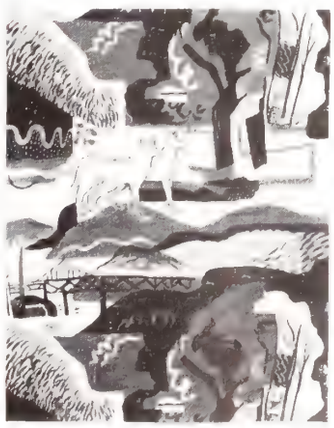
ONE of the Hudson River series of five designs by Ruth Reeves, this is in brown and yellow and represents the Hudson as it is seen from Barrytown

AMONG the most inspiring sights in this country are to be numbered many of the views to be found along the course of the Hudson. In every period from its early days as the Tappan Zee to the present, artists have recorded these scenes in the mediums of the moment. No 19th Century New York farmhouse but treasured one or more Hudson River portraits—either colored prints in the Currier & Ives school or originals thick with oils.

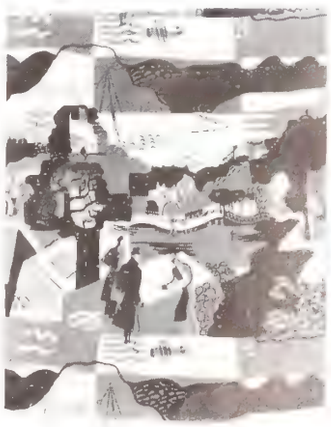
Now with the completion of a set of designs by Ruth Reeves we have a new Hudson River series. Sponsored by the Gardener School Alumnae Association, which awards fellowships for creative work in art and science, Miss Reeves recorded in oil scenes along the Hudson. She then carefully worked these scenes out as a series of five conventionalized designs for fabrics to be made up in the manner of the French toiles.

Miss Reeves' designs are "West Point"—a sketch of West Point from Fort Putnam, "Barrytown"—The Hudson at Barrytown as seen from the Richard Aldrich estate, "Newburgh"—from a Downing garden on the Frederick Delano estate, "Kingston"—overlooking Kingston, "Poughkeepsie"—Poughkeepsie Bridge from the Roosevelt home at Hyde Park. These five designs, three of which are shown on this page have been printed on Sanforized linen by Robert McBratney and on Celanese ninon. This is an introduction to the market of ninon printed in colors for curtains. In New York they are exclusive with McCutcheon.

Miss Ruth Reeves is a very well-known person in the field of design. Her fabrics have been exhibited countless times both in this country and Europe. Many museums show her work in connection with industrial design and modern art. She has been singled out for the Gardener Grant, and more recently by a grant from the Carnegie Corp., through the Carnegie Institute of Washington. This latter grant is the first to be made by a Carnegie group in the field of industrial design, and it is also the first that has been made to a woman in the field of art.



ANOTHER of Miss Reeves' Hudson River series gives her impression of the river and the Poughkeepsie Bridge seen from the Roosevelt farm



"WEST POINT from Fort Putnam" colored in [illegible] and [illegible] and [illegible] foreground are two cadets

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HOUSE & GARDEN

A Condé Nast Publication







America Designs

AMERICA DESIGNS, an artistic triumph in the realm of home furnishings, is an unusual exhibit opening early in October in the stores mentioned below. AMERICA DESIGNS presents five living rooms whose furniture and fabrics have been especially created for this Exhibit... from new designs by prominent decorator-designers of America. On pages 62 and 63 of this magazine, you will find the new fabrics illustrated.

The most exciting news about these beautiful rooms is the modest prices of the distinguished furnishings...for hitherto the creative genius of these decorators has been available only to people of wealth.

Hobe Erwin has created a room of today...very smart, very livable. *J. Morley Fletcher* of *Bell & Fletcher* has designed a distinguished Chinese Chippendale room. *Grace Hyman Hutchins* presents a room in her well-known style of informal luxury. *Paul Chalfin*, dean of decorators, has designed a beautiful French room. *Agnes Foster Wright* is represented by a room of great charm in the Federal American manner. *Adams and Prentice*, architects, collaborated in designing the rooms.

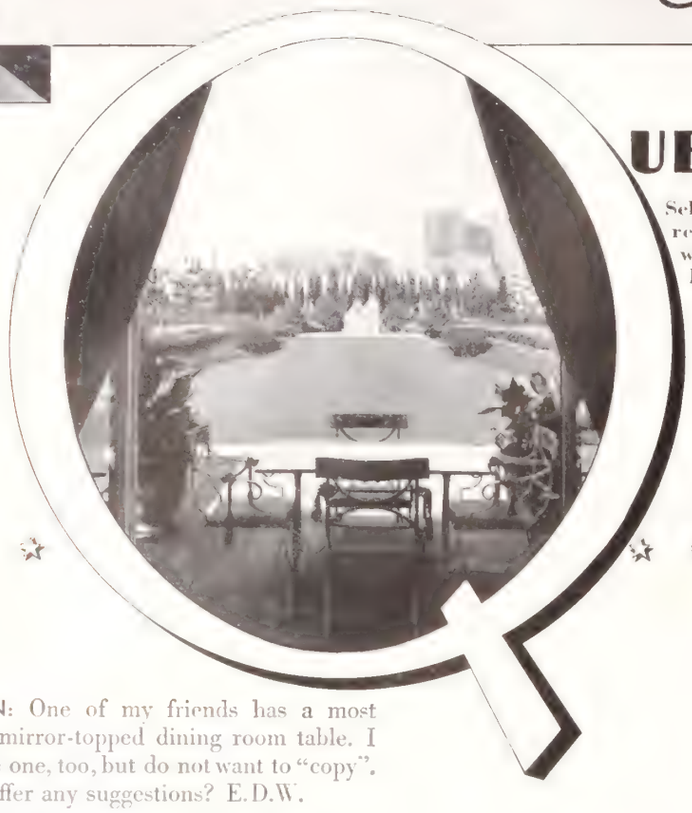
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COHN-HALL-MARX CO. . . . Celanese drapery fabrics.
HERTER-DALTON, INC. . . . hand printed linens.
LACKAWANNA LEATHER CO. . . . drapery and upholstery leathers.
MARTIN DYEING & FINISHING CO. . . . shrinking and dyeing of linens
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RICHARD E. THIBAUT, INC. . . . all wallpapers.
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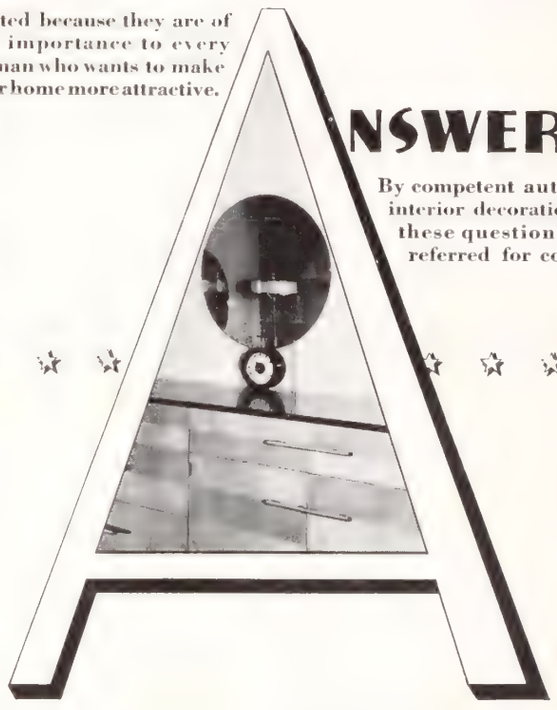
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QUESTIONS

Selected because they are of real importance to every woman who wants to make her home more attractive.



NSWERS

By competent authorities o interior decoration, to whom these questions have bee referred for consideration

QUESTION: One of my friends has a most attractive mirror-topped dining room table. I would like one, too, but do not want to "copy". Can you offer any suggestions? E.D.W.

ANSWER: A golden backing to the glass is an effective variation. It gives a pleasant, mellow softness quite in contrast to the sharp reflection of silvered plate glass.

QUESTION: We are taking advantage of the Government's modernizing program, borrowing several hundred dollars and spending it on our house. The first thing we are planning to do is add an enclosed porch, which we have wanted for years. That part is settled, but I am quite concerned about what to do with my living room. It is so small. Can you give me any ideas? M.L.W.



Corner at window

ANSWER: Mirrors can change the entire appearance of a room and make it seem considerably larger than it really is. They brighten dark corners, reflect lights and throw back important colors. If you are having an architect do your enclosed porch, I would suggest that you discuss the question of mirrors with him. If not, a decorator will help you at very little cost, or any mirror shop or L·O·F glass jobber will gladly send a competent man to study your problem. Remember that a large mirror over a fireplace, and often mirror panels along each side of it, are always effective and are very much in vogue in new homes of all types and sizes. (See illus.)

QUESTION: Is it necessary to go completely modern in design in order to have a Picture Window? Or can one be worked into a period home without upsetting, to any great extent, its basic fundamentals of design? M.McN.

ANSWER: This is really a question for your architect to answer, but I know of many attractive homes (not decidedly "modern" in design) that have Picture Windows. Don't forget, however, that the prime requisite of a successful Picture Window is the quality of the glass. That is why Polished Plate Glass should always be used in glazing one. Its brilliance and beauty are changeless. (See illustration at top.)

QUESTION: Will you explain to me the following phrases which I have heard quite freely discussed by my friends who are about to build a new home. What is a Window Wall? A Corner Window? R.C.



ANSWER: (1) A Window Wall is a series of windows side by side with no, or practically no, solid wall area between them. A Window Wall is commonly used when a maximum of light and air are essential and wall space is not a major consideration. A Window Wall in the kitchen, for instance, is highly desirable. (See illustration.) A sleeping porch or bedroom is another splendid spot for Window Walls.

(2) A Corner Window is the modern manner of doing away with those dark, forbidding triangles of shadow that commonly occur in the corners of a room. It is merely the bringing together, at an outside corner, of the windows in either wall. The division between them is as narrow as is practical and the effect is that of one window with a right angle turn at its center. The corner thus becomes bright and cheery, an ideal spot for chair, desk or other furniture. (See illustration.)



Window Wall

• • •

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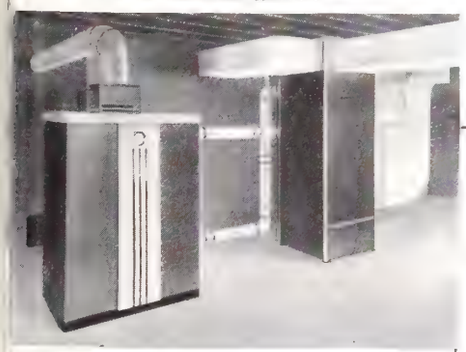
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...question of mirrors with him. If not, a decorator will help you at very little cost, or any mirror shop or L·O·F glass jobber will gladly send a competent man to study your problem. Remember that a large mirror over a fireplace, and often mirror panels along each side of it, are always effective and are very much in vogue in new homes of all types and sizes. (See illus.)

QUESTION: Is it necessary to go completely modern in design in order to have a Picture Window? Or can one be worked into a period home without upsetting, to any great extent, its basic fundamentals of design? M.McN.



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Shopping

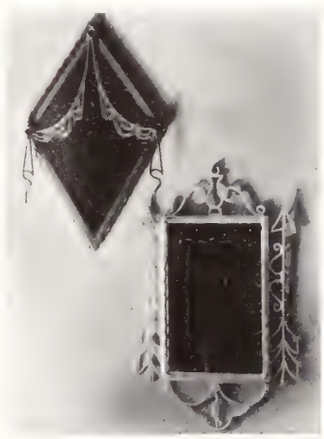






WHILE the bee sips there sip you and I—apologies to Willie S.—now that our drinking glasses have discovered the beauty secrets of our flower friends. A chorus of morning-glories standing on their heads must have modelled for the liqueur set above—the base of each glass being a tiny blossom, upside-down. A glowing amber color, the glass is petal-thin. The decanter has a solid glass stopper and is priced at $10. The glasses, which are sold in sets of twelve, are $2.25 each. This is a Lobmeyer design that was made especially for James Pendleton, 16 East 48 Street, New York

POTTERY this fall, is apt to be quite two-faced. Externally, as in the two examples above, it may be an innocent cream color—inside, a dark and hotcha red. The result is rather startling and decidedly attractive, and with the rugged quality and design of the pottery, especially seasonable. The small vase at the left above measures 5¾ inches tall and costs $4.50. The larger, nicely ridged number is 8 inches tall $12.50. Carbone, Inc., 342 Boylston Street, Boston, Mass.



DURING the past few months we've gone from wire-haired terriers to wire garden furniture, to wire accessories of all kinds—which should give the owners of wire-haired hair-pin businesses some good ideas. The diamond-shaped mirror, above, is framed in a prim, wire scallop like a stiffly starched collar—the upper half is partly covered with wire drapery. 23 inches high. Charming with a draped dressing table. A pair of arrows, more decorative than lethal, support the mirror at the right. 14¼ by 23 inches. $9. The diamond design is $9.50. Both in white or any color. Waverly Studios, 305 East 54 Street, New York



MOST new tables are like chrysanthemums—they come out in the fall. Of course you can't wear them to football games but who wants to anyway? The design above could be used in a modern, Empire, or Biedermeier setting. The top is heavy plate glass in a wooden frame 26 inches in diameter. Mahogany, walnut or old white finish. $35. Chromium lamp, $25. Cream pigskin shade decorated in white, $10. Mayhew Shop, 603 Madison Ave., New York

Around . . .





THE andirons above adapt themselves pleasantly to innumerable decorative situations, because of their simple classic design. The abbreviated column base is black iron. The urn finial is polished brass. Height, overall 9 inches. $20 a pair. The same model, 12 inches tall, is $25; 16 inches, $30. These can also be had enamelled white instead of black, or made entirely of brass for an additional $5 on each price. Edgar Jackson, 175 East 60 Street, New York.



"By the light of the moon" is a good line for a song and possesses romantic possibilities I confess—but it's a rather uncertain guide homewards or to the garage door. Electric light is more practical, especially in a sturdy lantern like that above. This is a modern adaptation of the old pine-knot burning lanterns of the early New England days and is, naturally, perfect with the type of architecture they originated. Copy is made of copper-bearing tin finished to simulate black iron. A glass chimney protects light. Height 13½ inches. $12. William V. Bode, Norwalk, Conn.



FAMILIES of tables are not so large as they used to be. Instead of there being six or more relations in graduated sizes of which at least two or three are not much good for anything except to fall over—there are in the group above three tables. Two of them are twins that could be used as end tables beside low modern chairs or a sofa; the third, as a coffee table. Dull walnut finish $22. In colors to order, $25. Olivette Falls, 571 Madison Avenue, New York



You don't have to look into the stars to see that a really new era is coming into the life of the tray-top table above. It's written in the practical design and the sturdiness of the tray—in the way it sits really and truly on the smart little mahogany Chippendale table. Open on one side, it is finished on the other three in bright red leather studded with brass nails and equipped with brass handles. A center lining is removable. $32. Or the table can be had finished in [illegible] with a white leather and chromium-finished tray at $40. Modern Mode den, 825 Lexington Avenue, New York



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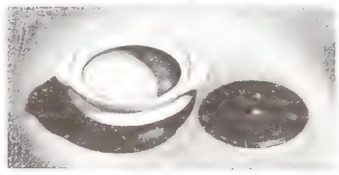


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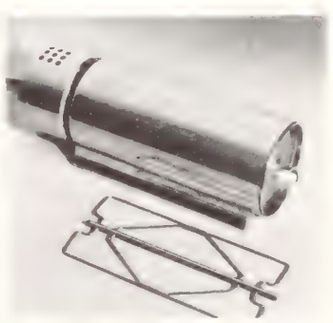
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Now the lingerie, hankies and hose float in the air on their own special trapeze and, I might add with an amazing amount of dexterity. The window frame, the top of a door or any other protuberance is the only anchorage necessary for this miniature laundry rack that needs no hooks or screws and folds up when its act is over into 22 by 18 inches of nearly flat space. Bachelors pursuing an economy program, and mothers of small children, should not be without it. $1.25. Lewis & Conger, 6th Ave., at 45 St., New York



Maybe there's nothing new under the sun as some people say, but there's certainly something new underneath this old harvest moon. Take, for instance, the two in-one cocktail shaker and martini mixer combination at left. For shaking, a sliding panel closes the chromium top. $5.50. Abercrombie & Fitch, Madison Avenue at 45 Street, New York. The chromium-plated ice tongs operate with a pressure of the thumb on a button at the top. Bottle-opener attached. $1.25. William Langbein & Bros., 48 Duane Street, New York



Lumps are going to be just as bad form in ice-cream from now on, as they are in mashed potatoes. That "chopped ice" effect is no longer characteristic of refrigerator-made cream since the electric freezer at the left has joined the kitchen staff. That simple, skeleton-like frame does all the work, inside. The entire apparatus will fit into the ice compartment of all standard refrigerators, and a special wire slips under the closed door to an outlet in the kitchen. The electric AC motor stops when work is done. $11.95. Lewis & Conger, 6th Ave., at 45th., New York



Have you ever stopped to think that dolls have been growing up all over the country for years without any education? Everyone knows that illiteracy leads to all sorts of social evils—supposing a crime wave should break out in the Land of Make-believe. But now Dolly has a school to go to—with real desks and blackboards to do sums on, a teacher who rings a bell when school opens and a classful of pupils. This miniature, wooden schoolhouse, illustrated at the left, measures approximately 15 by 18 inches. Price $8.25. Nevaloff Twins, 816 Madison Avenue, New York

"This is why I prefer Camels"

Mrs. Henry Field

OF CHICAGO



■ Before her marriage to the grandnephew of Marshall Field, the founder of the family, Mrs. Henry Field went to school in Washington, in Switzerland, and in England. In the variety of her active interests she is typical of the modern American woman—she collects French and American contemporary paintings, she writes, she plays, she is keenly interested in the theatre, and she prefers traveling by air. She loves animals and her charming home in Chicago houses, amicably, blue parrakeets and white Java sparrows, a white Persian cat, and the toy terrier, Xantippe. She loves to dance, goes constantly to balls and parties, and always smokes Camel cigarettes.

"The main reason I like Camels so much better than other cigarettes is because they taste better," Mrs. Field says with convincing simplicity. "They have a marvelous flavor. I can smoke as many as I want because they are mild and don't make my nerves jumpy. I find, when I am tired, that smoking a Camel renews my energy, gives me a 'lift.'"

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THE PICTURES SHOW: At top, a Seamloc carpet in three green tones. Below, Seamloc figured and embossed patterns. Next, section of a circular rug with blue frieze-weave border attached the never-sever, stitchless Seamloc way. The strip beneath the chair shows some of Seamloc's 29 decorator-colors.



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KEY TO PICTURES: On the chair, Chase printed mohair serge. Beneath it, three mohair velvets, ribbed, tufted and plain. At the bottom, mohair frieze in rope and tassel print. At the window, Chase mohair sheer casement curtains, beneath mohair serge over-draperies. Below, four of the fifteen new colors in Chase mohair serge weave.

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No better proof can be found that Imperial Tables are **first choice** with decorative authorities, than is given in this issue of House & Garden. For instance, on page 57, the coffee table shown above is featured in the charming living room created especially for the readers of this magazine. And not only House & Garden, but Good Housekeeping, House Beautiful, Delineator, and other noted authorities demonstrate their enthusiastic endorsement of these fine creations, by selecting Imperial Tables for many of their model interiors.

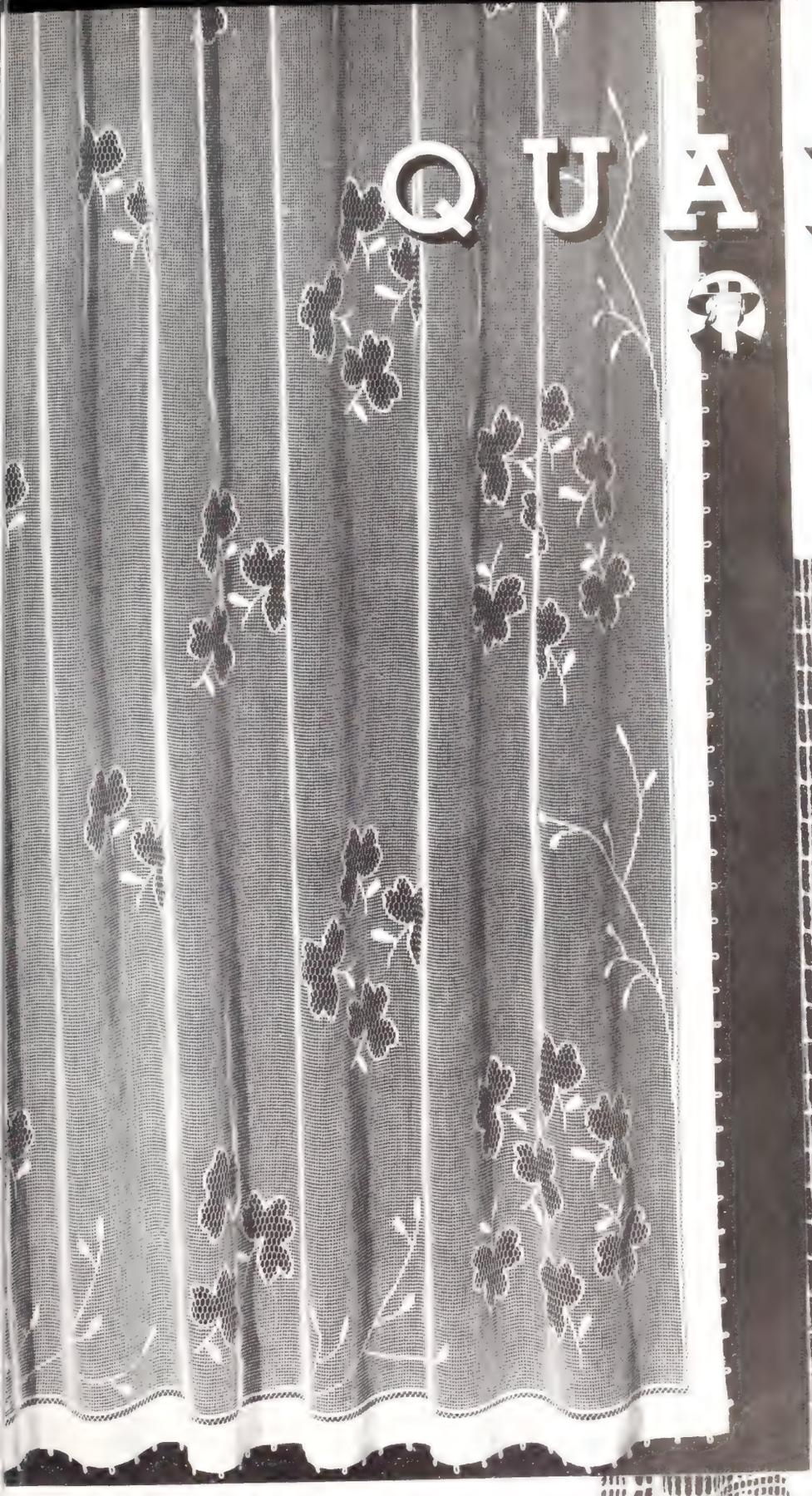
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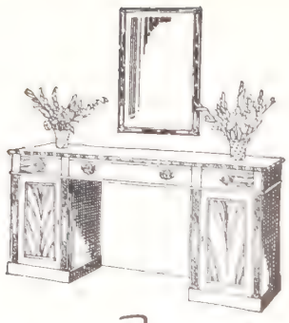
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KITTINGER Furnishes The New House and Garden Dining Room

(shown on page 59)

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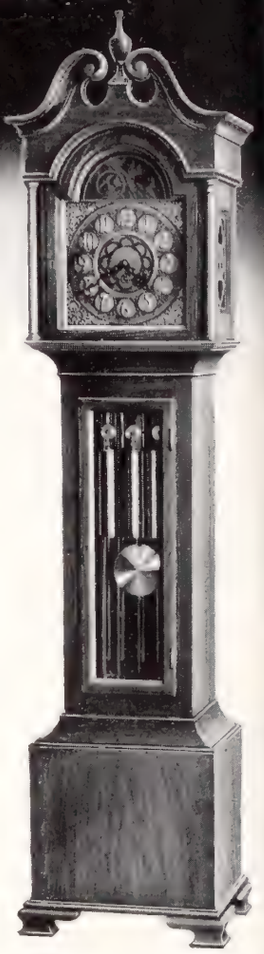
HOUSE & GARDEN CHOOSES "CONSOLIDATED" TRIMMINGS FOR THE NEW MODEL ROOMS

"Consolidated" Trimmings have been chosen to blend with House & Garden furnishings selected in such excellent taste. They express decorative color and fitting design for the classic or modern scheme, completing it in perfect harmony.

Orders should be placed through your favorite shop or your decorator, and inquiries should be directed to them.

CONSOLIDATED TRIMMING CORP.
27 West 23rd Street New York City

For All Time



TIME takes on a more beautiful meaning when your home is dignified with a Colonial Clock. Possessing a distinguished character all its own, adding a note of quiet stability that changing customs cannot touch, a stately Colonial Clock bespeaks the virtues of security, of ordered living, and cultured interests. That is why these peerless timekeepers are found in so many homes of true refinement — why they are increasingly treasured as the years pass by.

The addition of a Colonial Clock to your home is an investment in perfect time, for all time. The range of styles is the largest in the world. There are prices to fit the most restricted budgets. And every case, regardless of style or price, is of solid Honduras Mahogany, the movement of finest precision. Identify the genuine Colonial Clock by the name-plate inside the door.

Authentic Colonial craftsmanship is also available in other furniture for the home, as shown on Page 60.

COLONIAL MANUFACTURING COMPANY
ZEELAND, MICHIGAN

COLONIAL CLOCKS

World's Largest Manufacturers of Hall Clocks



You have wanted a good looking Mint and Nut Dish — and here it is — appealing in design and exceptionally convenient for serving your guests. $2.50.



For "the" morning paper Chase suggests this clever new paper stand. Only $1.95. The [illegible] Bowl is $6.50. The Chase Continental Coffee Service is both practical and practical. Makes [illegible] drip coffee. The set includes the Coffee Maker, Sugar and Creamer, $20.00. Tray $5.



The Chase Lotus Sauce Bowl is unusually beautiful and so useful for mayonnaise, gravies and sauces. $4.00. Equally attractive are the Salt and Pepper Spheres. $1.00.

New.. beautiful.. inexpensive!

AND BEST OF ALL CHASE CHROMIUM NEVER NEEDS POLISHING

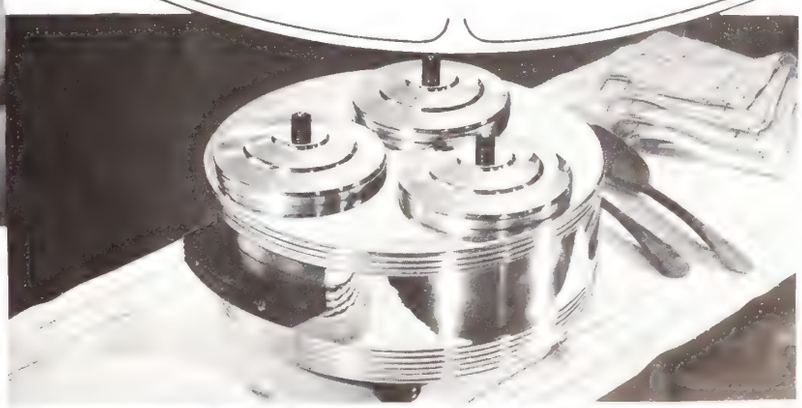
Here are lovely, new things to make your Autumn Cocktail parties, Luncheons and suppers brilliant affairs. All so useful, reasonably priced, and exquisitely designed in brass, in copper and in gleaming chromium. Fine old English Sheffield silver was always plated over copper. So, Chase Chromium is always plated on solid copper, or brass — the finest rust-resistable metals. Leading department stores, jewelers and gift shops are showing the newest Chase Specialties now. Ideal as gifts. See them soon.

Chase Specialties

IN CHROMIUM... BRASS... COPPER



Rockwell Kent, famous American artist, designed the decoration on the Chase Wine Cooler, Wine Bottle Stand and Cigarette Box. The cooler is $12.00. The useful bottle stand, $1.25, and the stunning cigarette box, only $7.50.

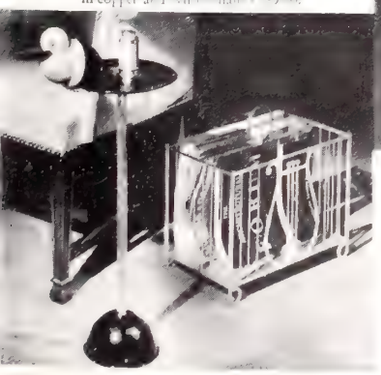




The Chase Cocktail Shaker has a practical inside strainer and stands [illegible]. $4.50. Cocktail Cups to match are $6 each. The smart tray costs $2.50. Below: The Pheasant Smoker [illegible] and several $3.5[illegible] Chase Accessories. Lift Lighter is $1.95. For your magazines, and [illegible] rack in copper and [illegible] $5.00.









EMILY POST TELLS "HOW TO GIVE A BUFFET SUPPER" IN THIS BEAUTIFUL AND VERY HELPFUL BOOK

Everything you want to know about giving buffet parties is found in this interesting book by Emily Post, famous authority on entertaining. Invitations, menus, recipes and photographs of smart table settings. Send 10c in stamps for your copy to Chase Brass & Copper Co., Dept. [illegible], Waterbury, Conn.

Name .....

Street .....

City ..... State .....

(In Canada, address Montreal)

"Soft as a cloud and smooth as sky!"



THERE is no grander feeling than to awaken in the morning refreshed by a night of luxurious sleep. It's yours with a Perfect Sleeper—a mattress whose surface is not marred or made uneven by tufting. Not since the days of Grandmother's rope-bottomed bed have there been mattress improvements like those found in the Perfect Sleeper.

Without compression, the padding of the Perfect Sleeper clings like a vine to its base. The springs function freely—without restraint . . . they cannot lean, overlap or work through. Your Perfect Sleeper will be as soft, even and shapely in ten years as in one. The ticking won't become loose, flabby or cord-weakened. Bed coverings will drape as neatly as ever. In undiminishing measure you'll have *thousands* of nights of matchless sleeping comfort. And no new mattresses to buy for a generation or more!

Only by seeing this revolutionary sleeping cushion (at department, furniture or house-furnishings stores) can you fully appreciate its many features, charming damask pattern and choice of colors. Sleeper Products, Inc., American Furniture Mart, Chicago—Factories in twenty-seven cities.



PERFECT SLEEPER construction is patented—exclusive. Instead of tufting, an inner layer of clean, white Javanese sisal—securely *quilted* to a strong spring casing—holds things in place. To its thousands of tiny "fingers" clings the deep outer padding of fluffy cotton. It can't "creep." The hundreds of electrically tempered springs are firmly anchored. No other mattress is like the Perfect Sleeper!

Made and guaranteed only by these reputable regional manufacturers licensed under three basic patent-rights:

EAST

BOSTON, MASS. (East Cambridge), Peter-Manufacturing Co., [illegible]

BUFFALO, N. Y., HandCraft Bedding Corp., [illegible]

HARRISBURG, PA., [illegible]

LANCASTER, PA., [illegible]

NEW YORK, N. Y., [illegible]

PHILADELPHIA, PA., HonorBilt Products, Inc., [illegible]

PITTSBURGH, PA., R. L. Oe [illegible]

PORTLAND, ME., Enterprise Mattress Co., [illegible]

CENTRAL

CHICAGO, ILL., [illegible]

CINCINNATI, OHIO, [illegible]

DETROIT, MICH., [illegible]

INDIANAPOLIS, IND., [illegible]

LOUISVILLE, KY., Kentucky Sanitary Bedding Co., Inc., [illegible]

OMAHA, NEB., L. G. Doup Co., 1301 Nicholas [illegible]

TOPEKA, KAN., McEntire Brothers.

SOUTH

ALEXANDRIA, LA., Alexandria Bedding Company, Monroe and [illegible]

BIRMINGHAM, ALA., Lehman-Brothers Spring Bed Co., Inc., 528 North 7th Street.

CHATTANOOGA, TENN., Chattanooga Mattress Co., 426 Chestnut Street.

JACKSONVILLE, FLA., Florida Spring Bed Mfg. Co., [illegible]

MEMPHIS, TENN., National-Rose Spring and Mattress Co., [illegible]

NASHVILLE, TENN., Jamison Mattress Company, 810 Eighth Ave., North.

NEW ORLEANS, LA., Southern Mattress Company, 1101 Annunciation Street.

WEST

DENVER, COLORADO, Colorado Bedding Co., Mississippi and S. Sherman Streets.

PHOENIX, ARIZ., Ingraham Mattress & Mfg. Co., Inc., 6th and Grant Streets.

SALT LAKE CITY, UTAH, Salt Lake Mattress & Mfg. Co., 535 West Broadway

SAN FRANCISCO, CALIF., Simon Mattress Manufacturing Co., 1777 Yosemite Avenue

SEATTLE, WASH., Washington Furniture Manufacturing Co., 1964 Fourth Avenue.

PRICE $39.50

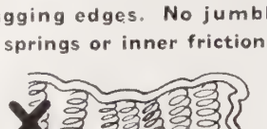
(On Pacific Coast $42.50)

NO TUFTS...

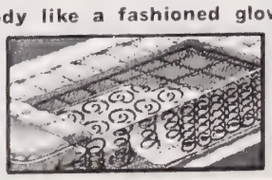
No bunched-up padding. No tick-tearing cords. No dust-catching grooves.



No "hills and valleys." No sagging edges. No jumbled springs or inner friction.



But a revolutionary new-type spring-filled mattress that holds its shape. Stays cleaner. Wears longer. Supports your weight evenly — molds itself smoothly to every curve of your body like a fashioned glove!



A SLEEPER PRODUCT

PERFECT SLEEPER Mattress

Other genuine Sleeper mattresses, box springs and studio couches include Restal Knight, Onotuft, Dream Mat, Wonder Mat. As low as $19.75.

BROADLOOM BY COCHRANE



A Room in Mary Hunt Kahn's House

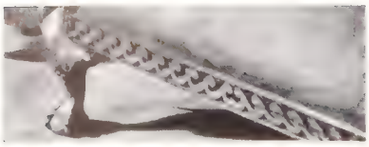
The smooth, all-over blend of color in this room is achieved by the use of Lincoln Broadloom, by Cochrane

Lincoln Broadloom, by Cochrane, is the delight of interior decorators . . . and an inspiration to the woman of good taste who plans her own rooms. With it, both find new joy in creating room beauty . . . as it should be created . . . from the rug up.

Lincoln Broadloom, by Cochrane, is offered in 28 different colors. It can be cut to cover . . . completely or partly . . . any size room. It can be cut to fit even the most unusual angles in any room.

Lincoln Broadloom, by Cochrane, is on display at all fine stores. Charles P. Cochrane Company, Philadelphia.

COCHRANE *Carpets and Rugs*



Widdicomb Bedrooms

TO MAKE
YOUR HOME
MORE
BEAUTIFUL



HAVE you dreamed of a bedroom so lovely it could never lose its charm for you. Widdicomb Bedrooms are like that. Exotic woods of exquisite figure and color. Carving of delicate grace and artistry. Cabinet work of flawless precision. Designs that draw on the beauty of the ages.

Like the acquirement of a fine painting or rare tapestry, the possession of a Widdicomb Bedroom is a thrilling experience. Give yourself that happiness this fall. See the new creations of this famous old Grand Rapids shop at important stores in your city.



The Widdicomb Furniture Co.
GRAND RAPIDS, MICH.
ESTABLISHED 1865



House in Orange, N. J. Owner and builder, Frederick Pring. Architect, W. F. Bowers, Orange, N. J. Painted with Cabot's DOUBLE-WHITE *and Green Gloss Collopakes.*

White and Green

If your house wears these colors, and needs new paint, *make it look new, now and next year*, with Cabot's DOUBLE-WHITE and Green Gloss Collopakes. DOUBLE-WHITE is a brilliant velvety white for all materials, including wood, brick, stucco and cement. It stays white throughout its long life. Cabot's Green Gloss Collopakes are permanent greens that stand up and retain their fresh and lively colors and gloss for years, even under severe exposure. These and many other unique advantages are due to the patented Cabot Collopaking process by which these colloidal colors are compounded. Send coupon below for color card and full information.

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DOUBLE-WHITE
and Green Gloss Collopakes

Samuel Cabot Inc.
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WE DO OUR PART

141 MILK STREET
Boston, Massachusetts

Gentlemen: Please send me color card and full information on Cabot's Collopakes.

Name .....

Address .....HG 10-34

*STRETCH IT



the strong, firm weave will not weaken

TAKE up a Kenwood FAMOUS blanket in your two hands. Pull . . . and push your finger against the stretched surface from underneath. Deeply napped blankets must be strong and firmly woven to stand this test. Kenwoods *will*, for they are made of long-fibered, live, *new* wool; and the fluffy nap is raised in such a way that the napping does not weaken the weave. That's why they hold a lifetime of satisfying warmth and wear. Correct washing will not steal from their generous size, for 72-inch Kenwoods are woven 100 inches wide and pre-shrunk in the making.

The FAMOUS is one of nine Kenwood blankets and throws for every purse and purpose. At stores with a reputation for handling quality merchandise.

*"Stretch it" is one of nine tests of blanket quality you can make in the store. Before you buy another blanket, send for "Your Blankets, Their Selection and Care," a beautiful new book containing all these tests and other practical information on sleeping comfort and the choosing, care and washing of blankets. It is FREE. Use coupon.

KENWOOD
WOOL PRODUCTS

The Kenwood Label is the mark of quality on men's wear, women's wear, children's wear, and blankets.



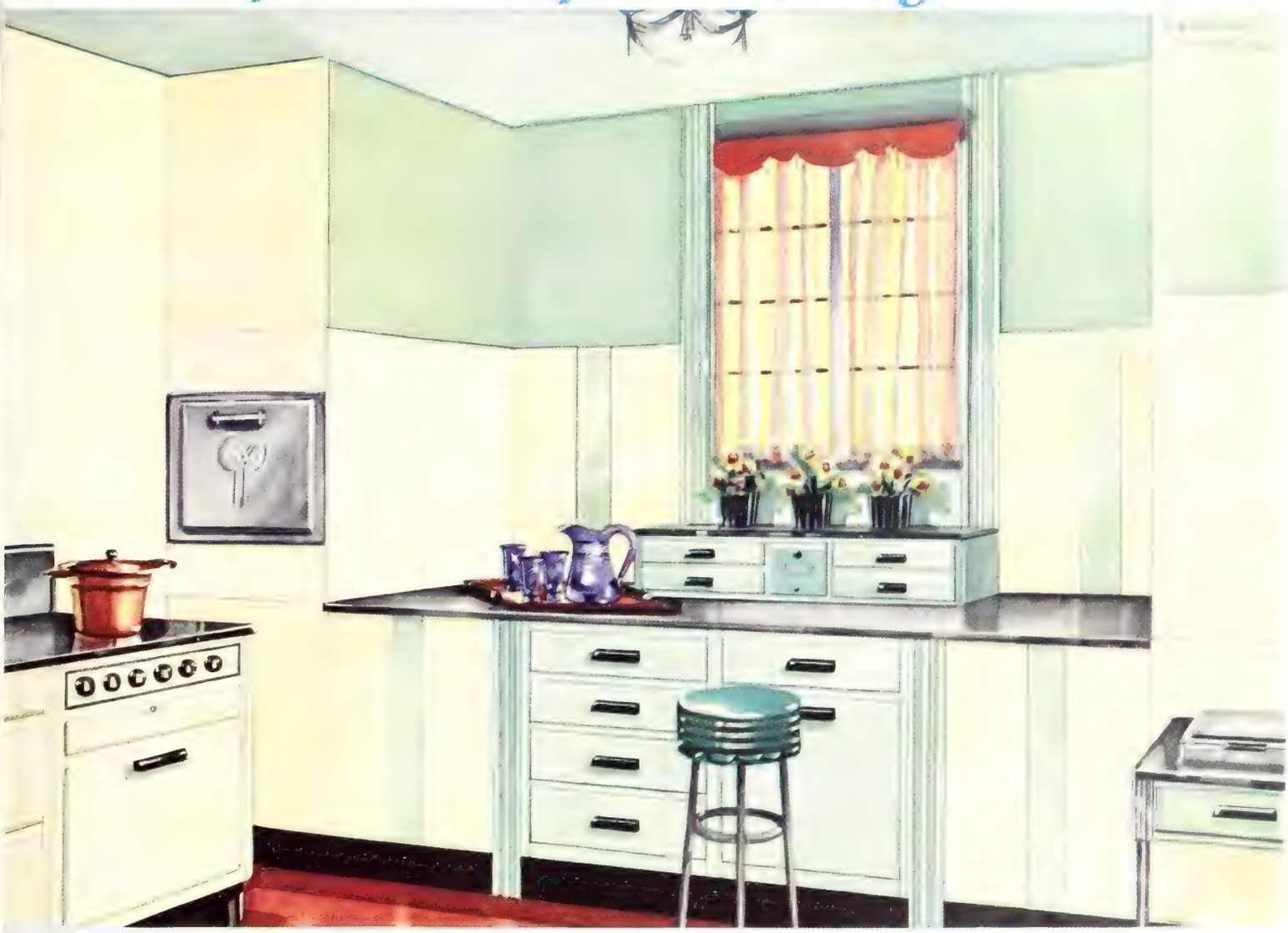
KENWOOD MILLS
Empire State Building, New York, N. Y.
Please send me "Your Blankets, Their Selection and Care."

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KENWOOD BLANKETS always ALL WOOL

GIVE YOUR OUTMODED KITCHEN A NEW LEASE ON LIFE

With sparkling walls of Carrara



Walls of Ivory Carrara, with accenting trim of Jade Carrara in the window alcove, make this kitchen unusually charming. The two panels beside the cabinet are of fluted Jade Carrara. In the stove recess, the Ivory Carrara extends to the ceiling, for easy cleaning, while the rest of the upper walls and the ceiling are finished in Apple Green Wallhide Paint. The cabinet, painted with Apple Green Waterspar Enamel, blends harmoniously with walls and ceiling.

A LOVELY new kitchen, like the one illustrated here, in exchange for your present kitchen! Wouldn't you like to make the exchange in your home? Walls of Carrara Structural Glass permit you to do so, quickly and at comparatively low cost.

These brilliantly beautiful walls, with their reflectivity, softness of color, and spotless luster, can commonly be installed right over the present walls of your kitchen. The installation is simple and remarkably free from the litter and messiness you usually associate with most interior remodeling work.

Carrara Walls may be installed in a few days . . . but their loveliness lasts a lifetime. No crazing, checking or staining ever mars their original splendor. No cooking odors, grease, grime or chemicals ever penetrate their smooth, hard surfaces. And you can keep them bright and clean with incredibly little work. All the effort they require of you is an occasional wiping with a dampened cloth.

Join the trend toward modernization which has been given impetus by the National Housing Act. Remodel your kitchen with Carrara Walls, and, if necessary, the NHA will help you finance the job! Let us send you our new folder containing colored illustrations of Carrara rooms. You will be interested in the complete information it offers. Address your request to Pittsburgh Plate Glass Company, 2237 Grant Building, Pittsburgh, Pennsylvania.

CARRARA

The modern structural glass

A PRODUCT OF THE PITTSBURGH PLATE GLASS COMPANY



MONOGRAMS COURTESY OF MOSSE, INC., FIFTH AVE., NEW YORK CITY

You actually pay less in the end for Martex Bath Towels

The first cost of Martex is a little higher as you would naturally expect for finest quality. But when you figure the *longer life* of Martex—then you'll see the saving! Many Martex towels are still in use after ten and fifteen years and even longer.

Illustrated above are the newest Martex fall designs. *Left:* Sprig. *Top center:* Macedonia and Luxor. *Center:* Rio. *Lower center:* Biscayne. *Right:* Pandora.

Martex is sold by all leading department stores and linen shops. 50c to $2.50. Monograms extra, supplied by your store.

Wellington Sears Company, 65 Worth Street, New York City.

Martex

• bath towels •



RHODODENDRON

*A New Thibaut Washable Wallpaper**

Rhododendron exemplifies the new trend in "Designs of Today"—the outstanding collection of exclusive wallpapers especially created by Richard E. Thibaut, Inc. to keep pace with the contemporary spirit.

Rhododendron, characterized by its smartness and simplicity, is available in a wide range of delightful color combinations and may be used with equal facility as a background in 18th Century English or modern interiors.

Your decorator will gladly show you "Designs of Today" or they may be seen in any of our stores.

Write for samples and suggestions

THIBAUT

24 West 40th Street, New York, N. Y.

**All Thibaut Wallpapers are WASHABLE and NON-FADING*

PAPER NO. 16151

Booklets for the Asking



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

BUILDING MATERIALS

Bathrooms and Kitchens

436. [illegible] kitchen planning, etc. REX COLE, INC., FOURTH AVE. AT 21ST ST., N. Y. C.

437. [illegible] illustrates and describes chromium standard [illegible] CHROMIUM PLATING & STAMPING CO., PITTSBURGH, PA.

438. THE MODERN HEATING DOMESTIC WASH HEATER." A leaflet covering a new plate warmer with chromium plated steel [illegible] & KEEP-WAY INDIA, 115 PARK AVE., NEW YORK CITY.

439. [illegible] Tanks. THE INTERNATIONAL NICKEL CO., INC., 73 WALL ST., NEW YORK CITY.

440. "BATHROOMS AND KITCHENS OF DISTINCTION." Several attractive color pictures [illegible] 2230 GRANT BLDG., PITTSBURGH, PA.

Heating, Insulation, Lumber

441. G. E. OIL FURNACE. Literature on the G. E. Oil Furnace is offered free of charge. GENERAL ELECTRIC CO., AIR CONDITIONING DEPT. HG 10, 570 LEXINGTON AVENUE, NEW YORK CITY.

442. [illegible] WARMER." Describing J-M Rock Wool Insulation which [illegible] 10, 10, 292 MADISON AVE., NEW YORK CITY.

443. BALSAM WOOL. A fire-resistant water-[illegible] COMPANY, RM. 113, FIRST NATIONAL BANK BLDG., ST. PAUL, MINN.

444. [illegible] WHITE PINE." Booklet [illegible] WHITE PINE BUREAU, 1013 NORTHERN LIFE BANK BLDG., ST. PAUL, MINN.

Paints and Stains

445. CABOT'S PAINTS AND STAINS. Color [illegible] sulating quilt. SAMUEL CABOT, INC., 141 [illegible], BOSTON, MASS.

446. [illegible] using Wallhide and Waterspar. PAINT & VARNISH DIV., PITTSBURGH PLATE [illegible].

Portable Houses and Log Cabins

447. [illegible] E. F. [illegible]

448. [illegible] Log Cabins." A booklet [illegible] to Page & Hill Forest Products, Inc., 1 Madison Ave., New York City.

GARDENING

Fences

449. [illegible] chor Fences is sent on request. Indicate the [illegible] FENCE CO., 9 E. 38TH ST., NEW YORK CITY.

450. [illegible] Co., Dept. HG, Wauseon, Ohio.

451. "FENCE GARDEN BOOK." Gives [illegible] the planting against a metal wire [illegible]. The Pittsburgh fence is zinc-coated, rust-resisting steel. PITTSBURGH STEEL CO., [illegible] Bldg., Pittsburgh, Pa.

452. "SECURITY FENCES." A profusely illustrated booklet [illegible] chain link wire and iron picket fences for private property and [illegible] CO., INC., CINCINNATI, OHIO.

Greenhouses

453. [illegible] Illustrates [illegible] & Burpee Co. [illegible] HENDERSON, NEW YORK.

Seeds, Bulbs & Nursery Stock

454. [illegible] Rock Plants, Water Plants, Bulbs, Roses, Shrubs, Vines, Evergreens, Fruits, Seeds, Supplies." Write for the Rockford Catalog. [illegible] & ATKINS, Rockford, N. I.

455. [illegible] to the garden the Peony. [illegible] BRAND PEONY FARMS, FAIRFIELD, MAINE.

456. [illegible] Bulb Book." The catalog [illegible] Dreer's Specialties and Hints for the Planting. W. ATLEE BURPEE CO., 108 Burpee Bldg., Philadelphia, Pa.

457. DREER'S AUTUMN CATALOG. This Fall planting guide contains 80 pages of [illegible] HENRY A. DREER, 1306 SPRING GARDEN ST., PHILADELPHIA, PA.

458. "DELPHINIUMS, HARDY PLANTS AND ROSES." Colored illustrations of Delphiniums [illegible] year's catalog. Descriptions of perennial [illegible] WM. [illegible] Mentor, Ohio.

459. "HOW TO MAKE A LAWN." This leaflet gives information on how to make and care for a lawn. PETER HENDERSON & CO., 35 CORTLANDT STREET, NEW YORK CITY.

460. SCHLING'S BULBS. A long list of Spring flowering bulbs with latest descriptions and prices. MAX SCHLING SEEDSMEN, INC., MADISON AVE. AT 59TH STREET, NEW YORK CITY.

461. SHUMWAY'S BULBS. The 1931 bulb book from this concern contains illustrations in natural colors. The new Giant Adonis Lily Tulip is to be especially noted. R. H. SHUMWAY SEEDSMAN, BOX 60, ROCKFORD, ILL.

462. "HARDY PLANTS BY WAYSIDE GARDENS." Page after page illustrates rock and border plants and gives their flowering time. WAYSIDE GARDENS, 30 MENTOR AVENUE, MENTOR, OHIO.

Gardening Misc.

463. "HOW AND WHEN TO SPRAY." A chart gives simple instructions on spraying fruits, vegetables and flowers with Evergreen. McLAUGHLIN, GORMLEY, KING COMPANY, MINNEAPOLIS, MINN.

464. "FOR BETTER LAWNS AND GARDENS." A practical guide for home gardeners. It contains information on the care of the flower and vegetable gardens, the rock garden, house plants, insect control, etc. SWIFT & COMPANY, CHICAGO, ILL.

HOUSE FURNISHINGS

Bedding

465. "YOUR BLANKETS, THEIR SELECTION AND CARE." This booklet describes the methods of testing the quality of blankets, their care and washing. KENWOOD MILLS, EMPIRE STATE BLDG., NEW YORK CITY.

466. "NORTH STAR HISTORY." A complete and interesting story of good blanket making and instructions on laundering. NORTH STAR WOOLEN MILL CO., MINNEAPOLIS, MINN.

467. "THE INSIDE STORY." The important features of the Perfect Sleeper Mattress are outlined and illustrated in the booklet SLEEPER PRODUCTS, INC., SPACE 1130, AMERICAN FURNITURE MART, CHICAGO, ILL.

Floor Coverings

468. "FLOOR BEAUTY FOR NEW HOMES AND OLD." The story of Armstrong's Linoleum is told in a beautifully illustrated catalog. This floor covering is stain-proof and soil-proof. 10c. ARMSTRONG CORK CO., FLOOR DIV., 969 MULBERRY ST., LANCASTER, PA.

469. "USEFUL FACTS ABOUT THE CARE OF RUGS AND CARPET." How Ozite rug cushions will make your rugs last longer. Information on cleaning rugs. CLINTON CARPET CO., MERCHANDISE MART, CHICAGO, ILL.

Furniture & Furniture Polish

470. "THE CARE AND FEEDING OF FURNITURE." Describes Baker's Old World finish, how it is produced and its care. Ten cents. BAKER FURNITURE FACTORIES, HOLLAND, MICH.

471. "A B C OF MODERN AGE FURNITURE." This booklet illustrates attractive modern furniture made by this firm. MODERNAGE, 162 E. 33RD ST., NEW YORK CITY.

Glassware

472. "CORRECT WINE AND TABLE SERVICE." A book describing and illustrating the proper way to serve wines at the table. FOSTORIA GLASS CO., MOUNDSVILLE, WEST VA.

Lighting Fixtures

473. CHASE LIGHTING FIXTURES AND LAMPS. Separate folders illustrate fixtures designed for use in rooms decorated in various period styles. CHASE BRASS & COPPER CO., INC., FIXTURE & LAMP DIV., DEPT. H-3, 10 E. 40TH ST., N. Y. C.

Silver

474. INTERNATIONAL SILVER. A booklet gives complete descriptions and prices of various sterling patterns. INTERNATIONAL SILVER CO., STERLING SILVER DIV., WALLINGFORD, CONN.

475. "THE MODERN WAY TO CHOOSE YOUR SILVER." A portfolio of illustrated booklets which describe the "Treasure" patterns in table silver. ROGERS, LUNT & BOWLEN, GREENFIELD, MASS.

Wall Coverings

476. "BIRGE RAINBOW WALL PAPERS." Several large samples of Birge water-fast papers are included. Also four color schemes using Birge papers. Ten cents. M. H. BIRGE & SONS CO., BUFFALO, N. Y.

477. "MAYFLOWER WORLD'S FAIR WALL PAPERS." An interesting booklet showing the use of Mayflower wall papers in decoration. MAYFLOWER WALL PAPERS, DEPT. HG, ROGERS PARK STATION, CHICAGO, ILL.

478. THIBAUT'S WALL PAPERS. Samples of Thibaut's washable, non-fading papers may be obtained on request. THIBAUT, 24 WEST 40TH STREET, NEW YORK CITY.

Upholstery and Window Treatments

479. L. C. CHASE FABRICS. Booklets on (a) Chase Velmo Upholsteries, (b) Mohair Draperies, (c) glass curtaining and (d) Seamloc carpets. L. C. CHASE CO., 295 FIFTH AVE., NEW YORK CITY.

480. "BOOKS OF BLINDS." This booklet shows over twenty photographs of Columbia Venetian Blinds. THE COLUMBIA MILLS, INC., 225 FIFTH AVENUE, NEW YORK CITY.

481. "QUAKER CURTAINS." Illustrates window curtaining problems and gives their solutions. Ten cents. QUAKER LACE COMPANY, 330 FIFTH AVENUE, NEW YORK CITY.

482. ORINOKA FABRICS. A booklet describing Orinoka Sunfast Draperies and containing helpful decorative information. THE ORINOKA MILLS, 183 MADISON AVENUE, NEW YORK CITY.

MISCELLANEOUS

Beverages

483. "WINES. HOW, WHEN AND WHAT TO SERVE." For the owner of the small or large wine cellar this book is equally helpful. The time to serve wines, types of glasses, and assortments to keep on hand are a few of the subjects discussed. 25c. SCHENLEY IMPORT CORP., 20 W. 40TH ST., N. Y. C.

House & Garden's Reader Service Bureau, Greenwich, Conn.

Please have sent to me the booklets numbered_____

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Name_____

Address_____

City_____ State_____ HG 10-31

If remittance is mentioned kindly enclose in stamps

One powder only for her beautiful English skin



It is not strange that [illegible] were. Elaine and Isolt should not [illegible] the pages of English poetry. For poets, like other men, are wont to draw materials from the sources they know best. And Tennyson was a familiar figure in the drawing-rooms of Mayfair. • And while the Englishwoman is every whit as beautiful as he pictured her, it is neither by chance nor accident. For more than a century and a half she has known how to care for that beauty. • She has come to Yardley for everything she uses. Yardley makes her face powder . . . soft as the bloom on a piece of rare, old velvet; Yardley makes her soap . . . English Lavender Soap, so cool and mild and fragrant that to use it is a new experience. Yardley makes the only cream you will find on her dressing table . . . English Complexion Cream, which serves her as a cleansing cream, a tissue cream, and a powder foundation. • But these famous English toilet things are not confined to London . . . or to the Englishwoman. You will find them for sale throughout the civilized world. And in America, you have only to ask at the nearest good drug or department store. • Write for our free color booklet 10-H, "Complexions in the Mayfair Manner." It tells more completely the story of English beauty. . . . Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Centre), New York City; in London, at 33, Old Bond Street; and Paris, Toronto, and Sydney.

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YARDLEY'S ENGLISH LAVENDER



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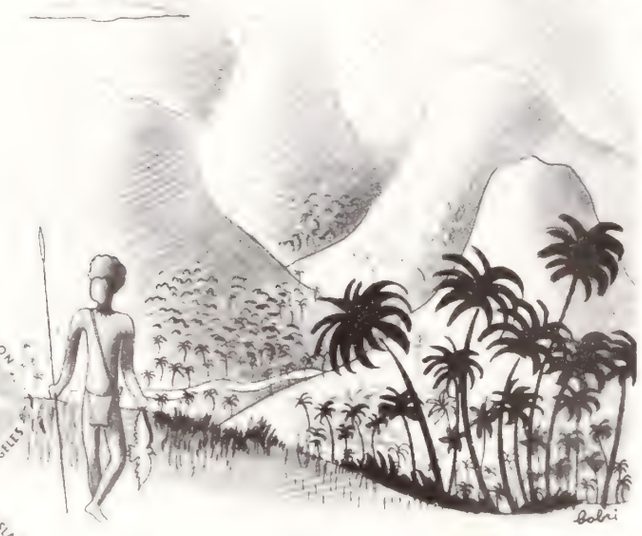


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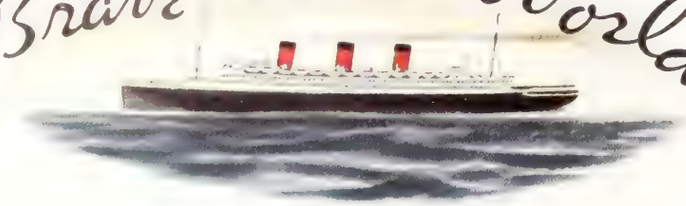
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Brave New World



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Everywhere abroad there is a renascence of activity. The time has come for Fall Flight to Europe . . . to enjoy a brilliant interlude between summer's informality and the midwinter whirl. And at Pier 57, beneath the towers of Manhattan, the Continental interlude begins!

Aboard a French Line ship there's the very atmosphere of France . . . crisp and gay as a Paris October. There is a cuisine that would have delighted Brillat-Savarin. Perfect service (English-speaking) born of long and scrupulous training. Every comfort, every luxury . . . plus a tradition of Breton seamanship centuries old.

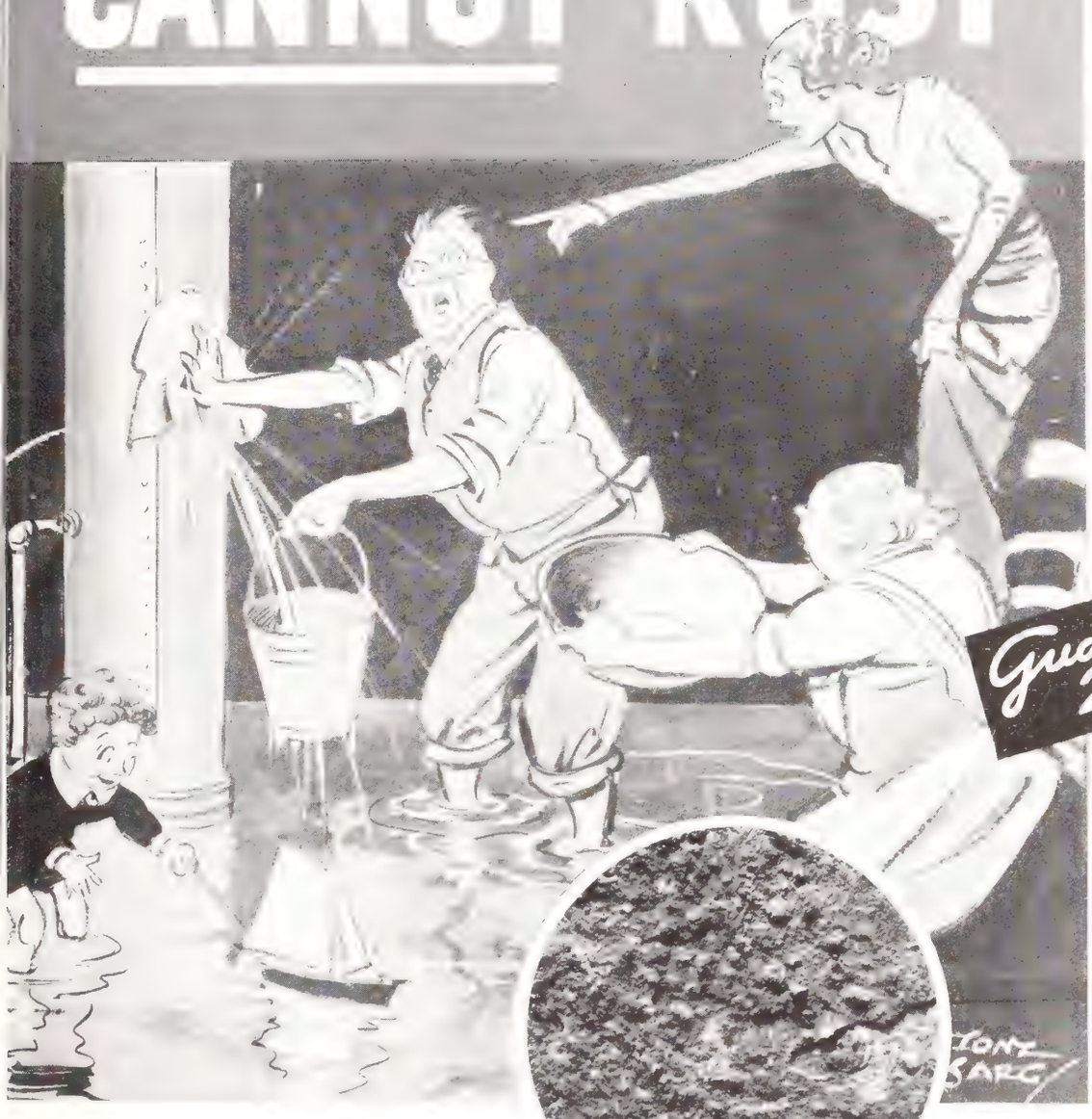
Yet withal, a crossing on France-Afloat costs no more . . . French Line rates are still moderate this Fall. It will be nothing less than a pleasure for your travel agent to arrange a booking. And there is no charge for his services. . . . French Line, 19 State Street, New York City.

French Line

PARIS, October 6, November 24, December 15 • ILE DE FRANCE, September 29, October 20, November 10, December 29

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Reg. U. S. Pat. Off.

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ENGINEERS visited a region famous for its pure water. Cut apart hot water tanks installed only a few months.

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A glossary of dog terms

WHEREVER dog people gather one hears words and phrases as distinctively associated with kennel affairs as are those of the golfer or sailor with those of his particular hobby. The meaning of some of them is obvious, but many are so obscure to the uninitiated that it has seemed fitting to present a rather complete glossary which can be used for reference. The first instalment of the listing follows:

Bench Show—Boston Terrier, [illegible] shall [illegible] and instead of flat on top.

Bench—Not allowed in the chase, or from showing dogs in the ring.

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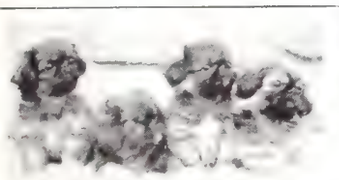
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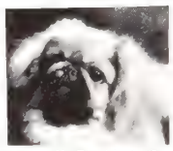
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A glossary of dog terms

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Breeder—Party owning or leasing the dam at time of service.

Breeching—The tan-colored hair on the back of the thighs of a Black-and-Tan Terrier.

Brisket—The part of the body in front of the chest and below the neck.

Bristles Up—Carrying long hairs along spine erect.

Broken-up Face—Refers more particularly to the face of the Bulldog or Toy Spaniel, and comprises the receding nose, deep stop and wrinkle.

Broody—A broody bitch; one that from its length and conformation gives evidence of being a likely mother.

Brush—The tail; generally applied to Sheepdogs.

Burr—The inside of the ears.

Butterfly-nose—A spotted nose.

Button-ear—An ear which falls over in front, concealing the inside, as in Fox-Terriers.

C.—Commended; worthy of mention.

Character—A combination of points contributing to the whole and giving to the dog the desired character associated with his particular variety.

Cheeks—When the cheek lumps are strongly defined.

Chest—The chest of a dog must not be confounded with the brisket; the breast, or chest, extends between the forelegs from the brisket to the belly.

Chops—Pendulous lips of the Bulldog.

(Continued on page 28)



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A glossary of dog terms

(CONTINUED FROM PAGE 27)

[illegible] short coupled and low in stature.

Club Specials—Special prizes which are offered by a specialty club to which only the dogs belonging to members of the club offering them can compete.

[illegible]—Well ribbed up, short and [illegible].

[illegible]—Working on an old or cold trail.

Comb Fringe—The beautiful straight fringe of feather that droops from the tail of a Setter.

[illegible]—Retaining or hunters.

Condition—A dog's being in condition means that he is in a general state of [illegible] and no more, and his coat is in excellent order.

Conky—Compact and active looking.

Couplings—The length or space between the tops of the shoulder-blades and tops of the hip-joints, or huckle-bones. A dog is accordingly spoken of as long or short "in the couplings."

Cow-hocked—Hocks turned inward.

[illegible]—The upper ridge or portion of a dog's neck. Generally applied to sporting dogs as the Setter.

Crook-Tail—The crooked tail of the Bulldog.

Culotte—The feather on the thighs as in the Schipperke and Pomeranian.

Cushion—Fullness in the top lips.

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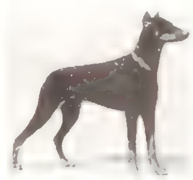
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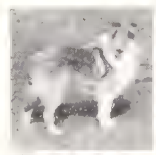


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A glossary of dog terms

Dare Devil—A name by which the Irish Terrier breed are known.

Deep in Brisket—Deep in chest.

Dew-claws—The extra claws found occasionally on the legs of all breeds, but especially on the St. Bernard.

Dewlap—Pendulous skin under the throat, as in the case of Bloodhounds.

Dhe Hards—A name given to Scottish Terriers.

Dish-faced—This term describes a dog whose nasal bone is higher at the nose than at the stop—a feature not infrequently seen in Pointers.

Domed Skull—Round skull.

Double—Running against the wind.

Down Wind—Running with the wind.

Drawing—Working or hunting a covert.

Dudley Nose—A flesh colored nose, and a disqualifying defect in most breeds.

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Elbows Out—This term defines itself. Bulldogs and Dachshunds are desired with elbows so shaped, but it may occur as a fault through weakness.

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Expression—The expression of a dog is determined by the size and placement of the eye. As an example, in the St. Bernard the eye is small, somewhat sunken, showing a little haw. This gives a mild and benevolent expression.

Faking—Dyeing, staining, clipping, or otherwise interfering with the dog's coat or appearance to hide defects and deceive the judge or the public.

Feather—The fringe of hair on the back of legs of some breeds, notably Setters, Spaniels, and Sheepdogs.



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WHAT'S WHAT IN HOUSE & GARDEN



■ The second [illegible] of the year [illegible] issue with [illegible] planting [illegible] looking is particularly [illegible] what to do and when [illegible] doing it. Here and [illegible] that you can't [illegible] tal brass tacks as per this first article



■ Once again House & Garden has assembled a set of rooms built up wholly from materials which are widely available in the stores of the country. The amount of detail, the weeks of search and comparison and study involved in such an undertaking are appalling; we ourselves can hardly believe it when the camera click finally gives us the color pictures which you will see reproduced on page [illegible]



■ Whether or not you believe that the dusky native Africans approve of the idea, there is no denying that the swimming pool exhibited on pages 66-67 is a grand example of what such a place can be. To us, setting down these thoughts in the Turkish bath atmosphere of an early [illegible] day in New York, those cool, limpid depths look uncommonly inviting. Just what we would give to be [illegible]



■ [illegible] decorating and gardening problems. Our Reader Service Bureau is octopus-handed and magician-minded; that's why it can supply [illegible] of general interest which [illegible]

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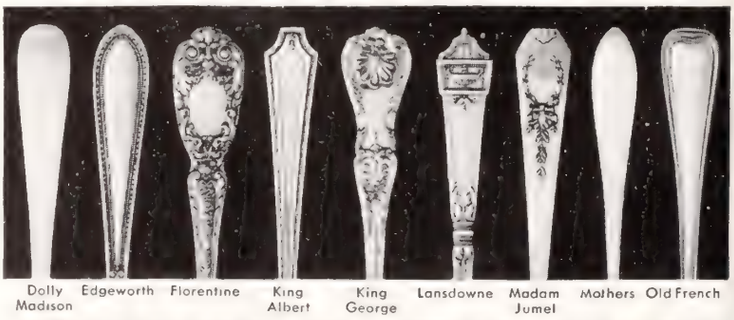
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THE BULLETIN BOARD



KILLING OFF THE JONESES. Once upon a time half the population was trying to keep up with the other half. By emulating those who had the wherewithal and boldness to spend, the race advanced economically. Social competition loosens purse-strings. Today a great section of the populace seems determined to kill off the Joneses, to level down the race until it has reached an even plane of non-competitive mediocrity.

For example: a manufacturer in a mid-Western town recently bought a home. He paid $45,000 for it. That was *his* business. The price, however, got into the local newspapers. Shortly afterward his employees, who were being paid high wages, went on strike. When he appeared before them to discuss their demands, they cursed him to his face for buying such a fine house. Another example: A successful shop-owner bought a good house. When the price she paid for it appeared, her customers stopped paying their bills. Some of them didn't have as good a house as she.

We can't get ahead by killing off the Joneses. The rich man who puts his money in circulation by buying and furnishing a new home and making a garden should be applauded at every turn.

A ROSE FOR MARY MOSER. She must have been a nice person, this Mary Moser, and we would lay the best of our Roses to her memory. The daughter of Michael Moser, R. A., she early showed talents for flower-painting that were to bring her great repute. At Frogmore Castle she decorated the walls of a room with flower portraits and so pleased was Queen Charlotte with it that this consort of George III not only paid her £900 for the job but thereafter referred to it as "Miss Moser's Room." She and Angelica Kauffmann (no mean flower-painter herself) were the only women elected to the Academy, and when its president, the American, Benjamin West, departed this realm, someone had the temerity to cast one vote for Miss Moser to fill his place. Maybe it was Miss Moser herself!

All this, of course, was far away and long ago. For Miss Moser eventually married and became Mrs. Lloyd and then went to join her generation in the churchyard in the year 1819.

STYLING HABITS. Just now designers are the white-haired boys. Anything they say goes, even though it goes against old habits. There are the new square ink bottles with the flat, screw-on tops, for instance. Now for forty-seven years come Michaelmas, we've used round ink bottles with corks. The square bottle and its cover (which is hard to grasp) look more tony, but we just can't stylize our habits to fit. So we have saved a couple of the old bottles, and when we buy ink, it is carefully poured from the new into the old and the new one thrown away.

BRAND CONSCIOUS. For the past [illegible] years due to the fact that the building industries has lain dormant, there has appeared very little advertising of building materials. This retirement from the public view has proven the truth of the old adage: Out of sight, out of mind. Magazine readers were once able to name building materials by their brand names and by these names they bought and ordered them. A recent investigation has disclosed that these brand names are now forgotten or confused. Try it sometime—try to name three brands of shingles, or oil burners, or radiators or flooring or nomenclatures or points or temperature control devices.

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BOX FOR EVERLASTING. Because the [illegible] Boxwood suffered grievously last winter, the dealers [illegible] to get their stock [illegible] Others have [illegible] Old Box out of [illegible] Accordingly [illegible] New plants [illegible] [illegible] good [illegible] ing sun and a shortage of moisture in the soil last fall all conspired to ruin plants is no reason for abandoning them altogether. Their sentiment is [illegible]

R[illegible]
with *Rosa Wichuraiana?*" he suggested. "O[illegible]

A [illegible] through the lovely Hawaiian Islands, and never a billboard rises up to offend you. The glorious scenery is 100 per cent unmarred. The Outdoor Circle of Honolulu [illegible] spirited women, and dedicated to the labor of "conserving and developing the natural beauties of the landscape"—to quote from its list of Aims—is responsible for this unique and happy state of affairs. It gives, as the reason for its signal success, the formula of the newsboy who always managed to sell his papers: "Just stick to business and keep a-yellin'." Boycott?—Oh dear, no; but merely an impression that was allowed to get abroad that the women of the Outdoor Circle, and many of their friends, preferred not to buy articles which were advertised on billboards. The work was started in 1914, and efforts are unremitting.

NAUTICAL OVERTONES. One would gather, after reading the way the modern small apartment is fitted for compact living, that a lot of people are descended from [illegible] ing men. Or maybe they're [illegible] accustomed to [illegible] selves. This may be all right [illegible] sense, but sooner or later [illegible] will [illegible] [illegible] confronted with demand [illegible] room. Space-saving is [illegible] not to be [illegible] It has been [illegible] [illegible] that these bed[illegible] but the day will soon come when [illegible] [illegible] [illegible]



MONOGRAMS. Our scouts come panting in [illegible] saved for Rugged Individualism. Hurrah! Hurrah! [illegible] initials twenty-two inches high on it and [illegible]

F[illegible]
and ride forth on a crusade it [illegible]





ANTON BRUEHL

The stately trumpets of the queen of indoor Lilies

FALL PLANTING—ESSENTIAL TO GOOD GARDENS

By Robert S. Lemmon



AT FIRST glance it seems rather a back-handed undertaking, this planting a garden at a season when flowers are fading and leaves are falling and winter, to distort Mr. Shelley's words a bit, cannot be far behind. Decidedly a silly procedure, you might say, were you to forget that Nature herself is incurably forehanded and that all good gardeners obey her laws to the best of their ability. Realizing this, it is perfectly obvious that many and many a flower, tree and shrub has its best chance of success if its shift to a new location is made at a time when it is, metaphorically speaking, sound asleep and need not awake until long, long afterward. After all, here is the main if not the only reason why we plant in the fall.

You might keep this sleep metaphor in mind, for it goes a long way to explain not only why most hardy plants may be moved in autumn, but also why some should never be disturbed at this season. Those that are really fall-flowering, such as the hardy Chrysanthemums and the Japanese Anemones, are wide awake now and so it would be risky, to say the least, to shift them around before spring.

A full list of all the kinds of plants which can be set successfully between late September and mid-November would occupy a good many more pages than this issue of House & Garden contains. It would include virtually all the spring and summer flowering perennials except Iris; the hardy bulbs such as Tulips, Lilies, Daffodils and Hyacinths; the bush and climbing Roses; hardy vines; spring and summer flowering deciduous shrubs except Buddleia; coniferous and broadleaf evergreens; Maples, Oaks and practically all other deciduous trees except Birch and Dogwood, which generally do best when spring planted; and just about the whole tribe of fruit producers with the exception of Strawberries. To lengthen the list, it might be added that, if you want to, you can sow many different kinds of hardy plant seeds in late November or December in a shaded coldframe and have them come up eagerly in the early spring.

I have hinted at the need for months of ensuing quiet sleep for the inmates of the fall-made garden. This means not only freedom from physical disturbance both above ground and below, but also a comfortable bed. There are a good many analogies between plants and human beings, and one need not be a silly sentimentalist to appreciate the danger of being soaked with undrained water all winter, or cramped by rocks or blown to pieces by whistling, frigid blasts from which there is no particle of protection. You yourself would awaken

THE entire Tulip tribe calls for fall planting, as indeed do virtually all the hardy bulbs. Get them into the ground during October or November, being sure that the location is well drained and the soil itself reasonably rich and in a good state of cultivation. The bulbs should be covered with a uniform depth of 6″ or 7″ of soil. Bone meal is a safe and excellent fertilizer



with at best a terrible headache after a night under such conditions. No less uncomfortable would be your plants.

So see to it that the soil is well prepared before you put a root or a corm into it. In general, it should be a well-drained, deeply dug loam, reasonably rich in plant food and plentifully stocked with humus, which is really nothing but fully decomposed organic matter such as leaf-mold, peatmoss or very old manure. In such a soil there will be a minimum of winter injury to plant roots and crowns, and when these same roots first start their spring search for food they will find plenty of it ready to hand. Where fertilizer needs to be added, it can well take the form of bone meal, old rotted manure or one of the high-grade organic mixtures which are made up especially for plant use.

With the ground properly prepared (preferably several weeks in advance of actual planting, in order that it may have settled again to its normal level), placing the plants successfully is a matter of common-sense general rules and some special ones which will be discussed as we go along. Don't slight any of them, for really a great deal depends on their careful observance.

In the first place, dig generous sized holes which will accommodate all the roots without crowding and allow every one of them to be extended to its full natural length and position. Try to set the plants at the same depth as that at which they formerly grew, but if there is any change in this respect let it be on the deeper side. A little experimentation will show just how much to allow for settling after the soil is filled in around the new arrival.

With the tree, shrub or perennial in place in the hole and its roots properly disposed, hold it steady while enough soil is shoveled or troweled in around it to fill the remaining space halfway to the ground level. Press this down firmly, soak with water, fill in the rest of the way, and firm again. In the case of trees and shrubs this final firming should be done with the feet, so as to compact the soil thoroughly. When all is finished the plant should on no account be sitting up on a mound nor down in a marked depression. The ideal, as I have said, is practically level.

Trees from four to seven feet high should be provided with



stout vertical stakes to which their trunks can be tied until their roots take hold in the ground; taller ones had better be given guy wires, cushioned with rubber hose where they pass around the trunks and running to stakes driven into the ground. Three such wires are enough for each tree, equally spaced around it. They should encircle the trunk about one-third of the way to the top and slant down to the ground at about a 45° angle.

Should the weather be noticeably dry after planting, thorough artificial watering should be resorted to once a week. In the case of evergreens of every type this is especially important and must be continued right up until the ground freezes hard, for these plants evaporate from their foliage during the winter and so must be abundantly supplied with internal moisture to compensate for the loss.

Practically all of the hardy herbaceous perennials suitable for fall planting should be set in accordance with the foregoing paragraphs, but one, the Peony, needs a bit of special attention. If you examine the crown of one of these indispensable stalwarts you will find it studded with a number of stubby pointed buds or eyes which are really the embryonic stalks for next year. When planted, these should be approximately two inches below the surface of the soil. If covered more deeply they will grow, but they may not produce flowers; if less than that amount of soil covers them there is a chance of injury during the stress and strain of winter and early spring weather.

With Peonies, too, it is important to work the soil thoroughly in among the coarse roots so as to preclude harmful air spaces. Indeed, this precaution applies to all plants with heavy roots, especially. No root can live on air, but it can die. So be very sure in all your fall planting (*Continued on page* 90)

TEN reliable subjects for fall planting are shown on these pages. Opposite, beginning at the top: Trumpet type Narcissus; perennial Candytuft; hardy Viola; Campanula and Delphinium. Give well prepared soil and, especially with Delphinium, plenty of food

ABOVE: Scilla, one of the most satisfactory of the small bulbs, particularly for naturalizing. At the right, from top to bottom, are: *Dianthus plumarius*, the old Clove Pink; a well grown Peony; hardy Phlox; and the indispensable Forsythia in springtime dress

The happy faculty of beginning again



So much talk about the Government's efforts to start building is in the air these days that one may forget its implications. It can be resolved into the three Re-'s—Remodeling, Re-furbishing and Re-planting. For the first two, Government aid is being given, for the last the garden owner must depend on himself. You can get a new bathroom but you can't borrow money to plant a new hedge. You can re-shingle your roof with the tax-payers' assistance, but you can't renew your borders. The Government, having put gardens in the non-essential class, pays them the greatest possible compliment. Governments rarely do go in for supporting things of the spirit. In that phase of life, at least, we are not to be regimented.

Nor has the Government, up to the moment of writing this editorial, said very much about the implications of its aid. Devised primarily as a primer to a pump long gone dry, it is hoped that this extra shove will start the building industry afresh. The demand that we do something *now* implies that the Government hopes to convince Americans of the advisability of building in the winter. Except in the most favored climates we are not given to winter building. The advantages of lower prices for materials that often obtain in winter and giving employment during slack months are factors not to be overlooked.

Another implication lies in the fact that building is contagious. Plenty of people plan to build homes. Many of them have the money to carry through their projects, but, because they fear the future, they are reluctant to spend that money. Meantime the years pass. They grow no younger. The dream of building that home fades farther and farther from reality.

A roof shingled here, a new bathroom installed there, are not going to open the full tide of building in this country unless the contagion for building breaks down the fear of those who hesitate to make the venture. On the other hand, if the air of a neighborhood rings with enough hammers, if enough trucks back up to homes and unload the materials for a bit of remodeling, then the hesitancy of those who hope to build entire new homes will be transformed into action.

There are still other implications to this Re- campaign and, as I said before, we need not expect the Government to expatiate on spiritual values since governments are not given to that sort of thing. The greatest implication of all is based on the fact that the American people possess the happy faculty of beginning again. Behind it is some of that same courageous quality that impelled thousands of families a hundred years ago to abandon their homes on the eastern seaboard and move westward, over Indian trails and down swollen streams and into unmapped wildernesses, that they might find new and better homes. The man who has the courage to go into debt to improve his home exhibits some of that same quality of courage. You can never begin again unless you take a chance, unless you pit your own energy and capacity for work against whatever adverse eventualities the future may hold.

Yes, a lot of Americans are going to begin again this year and in the spring months of 1935. The spirit of beginning again is in the air. Instead of venturesome penetrating of a wilderness, we are going to enjoy the improvements we make —enjoy them in the making and enjoy them after they are accomplished. A new pride of home ownership will replace those shamefaced excuses in which so many of us have indulged. For a time we all made light of the shabbiness of our homes. Then we began explaining it by excuses. Finally we faced the fact that something had to be done about it. Pride had just about disappeared. Our salvation lies in making those improvements now. A coat of paint, a much needed new wing, a new heating system—by these investments will the home-owner's pride be reëstablished.

Perhaps those who hesitate to make the plunge into building might sit at the feet of gardeners for their lesson. Gardeners have that particular faculty of believing in the future. Thousands of them this fall will be planting trees and flowers and entombing bulbs with the simple faith of children, sure in the belief that when spring comes the trees will leaf out and the flowers and bulbs drill up through the soil. Amiable believers in a life to come, never for a moment do they dream that their labor might be in vain. To them life is constantly beginning again, renewing itself, and they enjoy their share in its renewal.

What a difference comes over people who can apply that same faith to their homes! To pull order, beauty and comfort out of a neglected shambles is no mean ideal. It may require paint, it may necessitate plumbing, it may mean new chairs or a new dishwasher. By whatever physical means the end is attained, these efforts are insignificant compared with the compensation that results from them.

The Government classes building among the major industries, an industry that has lain dormant all too long. It also classes the revival of building among the major factors by which the courage of this country may be renewed. Behind its efforts lie a deep belief in the pioneering spirit of Americans, the will to venture and the utmost hope in beginning again. Between the first pioneers and their new beginnings stretched vast distances and many dangers. Between ours stand—a few cans of paint, a few loads of lumber, a few shipments of pipes and machines and the willingness to work a little harder to pay for them. And yet—if those pioneers could come back and see how many Americans hesitate to take the new venture, some of them might smile at our puny efforts—but most of them would blush.

—Richardson Wright



MARVIN BRECKINRIDGE

Across a friendly New England garden

AN INFORMAL spirit that perfectly matches the free surroundings characterizes the garden of Mrs. George Lewis Sargent at York Village, Maine. From the ancient Appletree and the weathered stone wall in the immediate foreground to the white church steeple rising beyond the horizon trees, the whole setting reflects the heart of summertime New England at its best

Between two slopes a garden solves the problem o









w to beautify a narrow glade

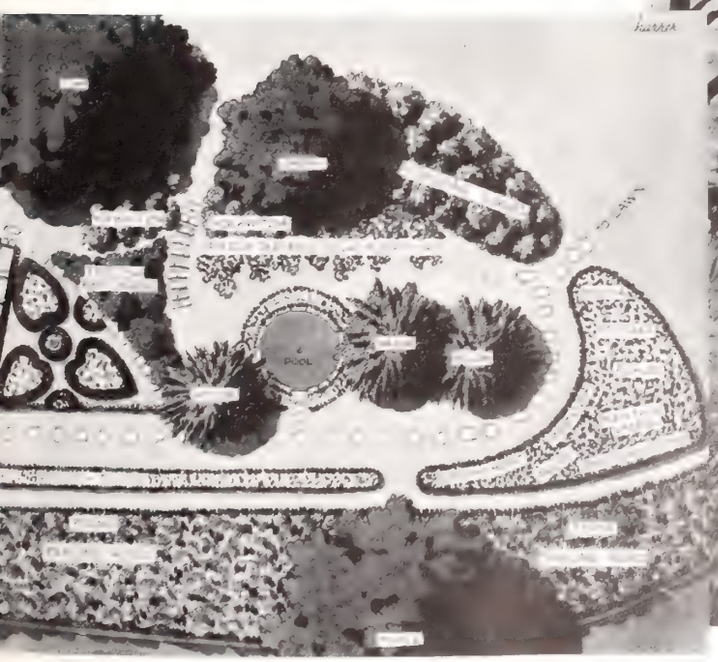


LYING on and between two slopes, with gnarled old Cherry trees and Oaks and Willows to lend a feeling of permanence to the passing show of lesser plants, the garden of Mrs. Arthur T. Vanderbilt at Short Hills, N. J. is like an open map of beauty. The owner realizes its claim to a certain antiquity and keeps the color selection in Tulips and Phlox, dominant respectively in May and August, within the range of pinks, lavenders and soft primrose yellows. Roberta Freeman Dixon was the landscape architect of this attractive planting scheme

FREQUENT vistas, with their suggestion of informality, are consistent with the easy terrace planting on the slope and the straight path edged by blue Polemonium and soft rose Tulips. In the lowest part of the garden the pool, under bending Willows, is surrounded with Primroses, Forget-me-nots and low Bleeding-hearts and, in summer, it floats its own single rose Water-lily. Everywhere is a noticeable freedom from over-planting, yet there is sufficient variety and a settled, mature effect which gives to this unusual garden an appeal peculiarly its own

ELEMENTS of both the formal and the informal are here—the former in the oblong, diamond and heart-shaped beds; the latter in the general blend of ground covers and the irregularity of shrubbery and tree planting. It is the sort of garden which constantly invites one onward and, by reason of its shape and design, gives the impression of greater extent than it actually possesses. At the pool end emphasis is laid on springtime effects, while the large perennial beds placed toward the farther end carry on the color through the summer and autumn







Where renovation was not a major operation



WHEN its original design is good and it is structurally sound, bringing an old house up to date is more a matter than a major operation. This was true of the old Colonial home on this page, the residence of Mr. J. R. Johnson at Wilton, Conn.

IN THE restoration, the original design of the house was quite closely followed. Old clapboards that had seen too many winters are replaced with shingles, and a fieldstone wing has been added. The interior has also been thoroughly modernized



KARL LA ROCHE

Looking an ancient house in the mouth

Essentials of structure that will reveal its true condition · By Thomas H. Ormsbee

BUYING an antique house is a good deal like selecting a horse. Having found an animal of desired type, breed and temper the question arises, "Is it sound of wind and limb?" Old houses can also be spavined, and the purchaser must be able to recognize defects before he buys and form some estimate of how fundamental they are. Replacements to correct such disabilities are often expensive, and the amount of necessary major work ought to be considered in determining the price for any house that has withstood wind and weather four score years or better.

Whether built of stone, brick or wood, such structures may have rafters, sills and main beams so far gone that expensive replacements must be made before the work of putting the house into shape can be started. The foundation may have been so neglected that it must be rebuilt, and the frames of doors and windows so badly weathered that they also must be replaced.

For a final and complete report on the health of an old place, have a trusted carpenter or contractor make a detailed inspection. Such men congenitally dislike old buildings, so there need be no fear that the report will be too optimistic. To them the old is a red rag, and nothing will escape their condemnation, but the buyer will know the worst, and that worst will be painted its blackest. Somewhere between this and the rosy view of the agent will lie the truth. For this reason it is well to be able to do some inspecting independently. Knowledge of what are the weak spots in old houses, and where to look for them, will save much time and effort in the initial stages of searching for the house you wish to reclaim.

THE skeleton of an old house is not unlike that of a modern fire-proof structure except that the members are hewed timbers mortised and pinned together where today steel bolts and rivets are used. Such a frame is subject to rot, either dry or damp, and the way to be sure that the beams are sound is to test them with a jack-knife. Sink the point of the blade as far into a timber as possible, and then try to turn the knife around. With a sound beam this cannot be done without breaking the blade. With a rotten one the opposite is true. The further decay has progressed, the easier it will be to move the knife around. Where dry rot exists, the beam will often crumble under a slight pressure of the fingers.

One of the first places to look for unsound timbers is the sills — the beams which rest on the foundation and into which are set the corner posts and uprights. It is a simple matter to give them the jack-knife test at intervals of two or three feet. Go over the sill on the north side of the building first. It is most liable to decay from excessive moisture because this side gets less sunlight and during the Winter snow remains longer here than elsewhere. Next check the eastern sill, and after it those on the west and south.

ROOF rafters and plate beams, the long timbers at the eaves on which the lower ends of the rafters rest, should also be knife-tested, since leaking roofs too long neglected eventually mean decay to them. Unsoundness of corner posts and other uprights connecting sills and plate beams is harder to detect, as they are concealed between the outside boarding and interior plaster, but note the walls themselves and the corner boards extending vertically from foundation to eaves to provide a finish for the siding. If a corner of the house is enough out of plumb, vertical at a 90 degree angle, to be visible to the eye, or if the corner boards are sprung and not tightly nailed to the posts beneath, examine further as it probably means dry rot decay of that upright. With brick or stone houses, of course, the walls themselves carry the weight of the roof and so have no vertical timbers. Even here, however, plumbness of walls should not be overlooked. Where walls have settled enough to be noticeable, the foundation may be in need of a major repair.

Whether a house is of brick, stone or wood, there is one further place for knife-testing. This is the ground floor joists. Old houses seldom have furnaces and sometimes the cellar dampness takes its toll of the cross girders and joists on which the flooring above rests. As old cellar ceilings are not plastered, these members are easily accessible.

The fact that a sill, joist or other timber is unsound does not mean that the house is beyond repair. Many old houses with all their sills gone and some other principal beams no longer serviceable have been restored. The necessity of such steps should be realized in advance and the cost taken into consideration. It is far from pleasant to discover that one has unwittingly bought the bill of expense this type of replacement means. Let the buyer beware generally rules in the selling of old places. The purchase of a knife, and an hour or two of poking its point into sills, girders, joists and rafters may save time and money.

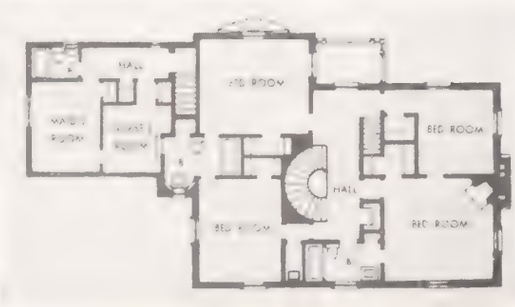
"The next time I buy a house to put new beams into, you'll know it," was the heartfelt declaration of a man who left his knife at home when he went house-hunting. "The owner and the agent knew the sills and beams were not all they should be but did not think it necessary to mention the fact. What I didn't see wouldn't hurt me until after I had bought and begun to make repairs. Then I learned all about rotten timbers and the cost of replacement."

AFTER the timber framework, the next step to consider is the exterior of the house. The foundation will probably need some pointing up — replacement of mortar between the stone or brick — but how much? Will it have to be a complete job and has frost worked such havoc that some parts must be relaid?

If the earthen bottom of the cellar indicates that water runs into it during heavy rains, something will have to be done. Notice whether any cellar windows have been closed up. Countrymen are prone to do this as a cheap and easy way out when the framework gets [illegible]. Screened windows that can be left open during the summer months are essential in keeping the cellar dry and free from mould. Replacing stoned up windows is not expensive nor difficult, but just [illegible] more thing which must be done [illegible] extent of the cellar. For [illegible] builders sometimes did not do a [illegible] job of excavating. A [illegible] ample for storing root crops, preserves, hard cider in the [illegible]. Keeping a house warm today under [illegible] conditions is hard, and it is wise to [illegible] plete the work. (Continued on page [illegible])






HALL
BED ROOM
BED ROOM
HALL
BED ROOM
BED ROOM





An old Connecticut apple orchard takes to a French maison

"Orchard Acres", the home of C. A. von Goeben at Belle Haven, Greenwich, stands in an old orchard that could easily be taken for a bit of the French countryside. Such details as brick cornice and quoins, iron- and lead-work and wide louvered blinds relieve simplicity of walls and roof. Will Rice Anson and Thomas L. Greene II, architects

Features of the first floor include a semicircular stair in the main hall, the living room on the south, the dining room to the east and a pantry which connects with the garage. The second floor provides two bedrooms and a bath for the owners and a bedroom for each of the two small daughters. Above the attached garage are two servants' rooms

A Course in Fish for



ENGLISH NAME	FRENCH NAME	JAN	FEB	MAR	APR	MAY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC
Lobsters	Homards	ALL YEAR											
Oysters	Huitres	•	•	•	•					•	•	•	•
Mussels	Moules					•	•	•	•	•			
Scallops	Coquilles St. Jacques	•	•	•							•	•	•
Eels	Anguilles	ALL YEAR											
Anchovies	Anchois	ALL YEAR											
Dried Herring	Filets Harengs	ALL YEAR											
Sturgeon	Esturgeon	•	•	•	•						•	•	•
Salmon (Oregon)	Saumon	•	•	•	•	•					•	•	•
Salmon (Kennebec)	Saumon						•	•	•	•			
Shad	Alose	•	•	•									•
Shad Roe	Alose et œufs	•	•	•									•
Salt cod	Morue	ALL YEAR											
Fresh cod	Cabillaud	ALL YEAR											
Carp	Carpe								•	•	•		
Mullet	Mulet						•	•	•	•	•		
Fresh Herring	Hareng frais	•	•	•	•	•					•	•	•
Pompano	Pompano					•	•	•				•	•
Pickerel	Brocheton						•	•	•	•	•	•	•
Pike Perch	Sandre	•	•	•	•						•	•	•
Perch	Perche	ALL YEAR											
Spanish Mackerel	Maquereau Espagnol					•	•	•	•	•			
Mackerel	Maquereau					•	•	•	•	•			
Lamprey	Lamproie					•	•						
King fish	Umbrine					•	•	•	•	•	•		
Halibut	Flétan				•	•	•	•	•	•	•	•	•
Fresh Haddock	Aiglefin	ALL YEAR											
Frost fish	Tacaud	•	•	•								•	•
Flounder	Plies or Limandes	ALL YEAR											
Skate	Raie	•	•	•	•	•	•			•	•	•	•
Turbot	Turbot	•	•	•	•	•	•						
Sole	Sole	•	•										
Trout	Truite				•	•	•	•	•	•			
Smelts	Eperlans	•	•	•									
Whitebait	Blanchailles	ALL YEAR											
Shrimps	Crevettes	ALL YEAR											
Turtle	Tortue	ALL YEAR											
Terrapin	Terrapène	•	•	•	•	•	•					•	•
White fish	Lavaret	•	•	•								•	•
Weak fish							•	•	•	•			
Salmon trout	Truite Saumonée	•	•	•							•	•	•
Porgy	Sargus							•	•	•			
Black fish	Tautog					•	•	•	•	•	•		
Striped Bass	Bar	•	•	•	•								•
Sea Bass	Bass de mer						•	•	•	•	•	•	•
Black Bass	Bass Noire or Bass de Lac						•	•	•	•	•	•	•
Angel fish	Poisson Ange							•	•				
Frogs legs	Grenouilles	ALL YEAR											
Craw fish	Ecrevisses	•	•	•	•	•				•	•	•	•
Hard shell crabs	Crabes Durs	ALL YEAR											
Soft shell crabs	Crabes Mous					•	•	•	•	•			
Soft shell clams	Lucines papillon	•	•	•	•	•	•	•		•	•	•	•
Quahaugs	Clovis or Lucines orangées	ALL YEAR											
Bonito	Bonite						•	•	•	•	•		
Butter fish		•	•	•	•						•	•	•
Blue fish						•	•	•	•	•	•		
Tuna	Thon									•	•		

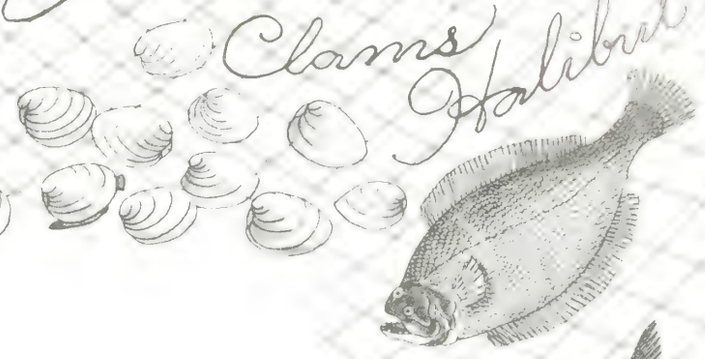
THERE is probably nothing more confusing in the world than deciding what fish to have for a dinner party. You begin to make up a menu with high hopes of having something special in the fish line, so out come the cook-books and you pore over them and get completely lost in a maze of unfamiliar fish with queer names. Then you realize that being French cook-books they must be French names, so you rush for the little red dictionary, which turns out to be *Anglais-Français* and is no help at all. When you do finally locate a *Français-Anglais* dictionary you discover they have somehow or other completely overlooked the fish. Next you hopefully ask your little French cook what a Turbot is in English, and she immediately senses a party in the air and vows she never heard of such a fish —so you decide to ask the fish man, and he informs you that a Turbot is a Turbot, but that he hasn't had any demand for that particular fish for the past fifteen years. That of course they do exist, although they won't be in the market until next January but that if he might make a suggestion, he happens to have a beautiful cut of Muskellunge, if you would like it. Back you go to the cook-books and look desperately for a recipe for cooking Muskellunge, and of course there isn't one. You finally end up by doing just as you have always done before—either you omit the fish course completely or you resort to lobster because it is always in the market.

AT THE left we present our own little *Anglais-Français* and *Français-Anglais* dictionary of sea-food. The dots tell approximately the months of the year that the different varieties are easily obtainable and may safely be eaten

The Fish Course

Written and Drawn by June Platt





Some people eat fish because they were once told it was good for the brain, but if you will try these recipes you will eat it because you simply can't resist it. Another good reason for eating fish often is that it is less expensive than meat; an even better reason is the delectable variety it gives to our menus.

I have heard of a place in Greenwich on the Thames where they serve six course dinners, and each and every course is a different fish.

Probably the most important thing about fish is to have it fresh. If you don't happen to know how to tell whether it is fresh or not, here are a few helpful clews. The eyes of the fish should be clear, the gills should be red, the scales moist and not easily removed, and the flesh be firm to the touch, showing no indentation when pressed with the finger. Laying fish in water is another good way of judging condition. It should sink to the bottom—if not it is probably decomposing.

Canned fish should be immediately emptied out of the can as soon as it is opened. Lobsters should be alive when plunged into boiling water, or before they are split for broiling alive. Clams should close up tight when removed from water; if they don't, they are not fresh. Oysters should do the same, or move when poked with a fork when opened, and the juice in them should be clear.

Speaking of oysters, dealers have made it a practice to fatten their oysters artificially by placing them for forty-eight hours in fresh or brackish water before selling them. This is called "laying out". When in their natural condition oysters contain one-eighth to one-fifth more nutritive material than when they are fattened, but the consumers declare that the improvement in appearance and flavor more than makes up for this loss.

The four main ways of cooking fish are boiling, frying, baking and broiling, but there are a great many delicacies in the way of soufflés, quenelles, timbales, aspics, etc., which call for considerable courage if undertaken, except by an experienced chef.

In boiling fish, always boil it in a court bouillon, which will add tremendously to the flavor and be very little more work. A simple court bouillon consists of enough water to completely cover the fish, 1 teaspoon of salt, 2 carrots, 3 onions, sliced, some parsley, a bay leaf, a dozen whole peppers, a tablespoon of vinegar, and sometimes white wine. The fish should be put in when the water is hot but not boiling. It should then be allowed to come to a boil, skimmed and put on the back of the stove to simmer until done, allowing about ten minutes to each pound of fish.

If you are going to serve a boiled fish cold, it should be allowed to cool in its own liquid, remembering, however, to give it a little less time to cook, as it will continue cooking while the water is cooling.

In frying big fish it is better to clarify the butter before using it.

In broiling, it is well to use a double grill as it enables one to turn the fish without breaking it.

The question of sauces is a most important one, but it would be impossible to give in this article the correct sauce for every fish. For boiled fish in general the following sauce is a good simple one:

Put ½ pound of butter in a saucepan, and add 3 or 4 shallots, chopped fine, or the same amount of onions if you can't get shallots, a teaspoon of vinegar, salt and pepper to taste. Put the pan on the stove and stir contin (Continued on page 81)







Intelligent remodeling converts a fussy apartment into one with a definitely modern atmosphere



CABINETS FLANK THE FIREP



THE REMODELED LIVING ROOM

PARADE STUDIOS, INC.

THESE illustrations show what intelligent remodeling can do to a conventional rented apartment. A few simple changes and badly designed rooms, with many moldings and poor detail, were given good proportions and a modern atmosphere. The Cleveland home of Marshall Pumphrey. Kinney & Levan, decorators

IN THE living room, panels were removed to give a sweep of plain white walls and woodwork. Furniture is mainly modern, designed for space-saving and comfort. Coral velvet hangings, coral mohair on the couches, and chartreuse recesses in the book-shelves are the chief color notes with a string color carpet

BURNISHED silver furniture, with chairs upholstered in white leather, is emphasized by the background of pale chalk pink walls and deeper pink carpet in the Classic-modern dining room shown opposite. The wide, recessed window is curtained with chalk pink gauze. Hangings of brown satin frame this recess



LIVING ROOM FIREPLACE GROUP



CLASSIC-MODERN DINING ROOM



MODERNIZED WITH



WHITE NOTES WITH CHALK PINK

The pageant of the Calochortus for gardens in the East



CALOCHORTUS NITIDUS

VIVID, VESTA, CITRINUS

C. NUTTALLI

GARDENERS are accustomed to thrills. In a manner of speaking thrills are their daily diet—not, of course, the kind that confront us in the press or on the screen, but those none the less authentic stirrings of the blood that derive from the recognition of unusual beauty, or from unexpected success in some field of our endeavor. To him, however, who grows for the first time successfully a representative collection of Calochortus may be confidently promised surprise and delight not hitherto met with in his horticultural experience. These natives of our West Country, it seems to me, stand virtually alone among flowers in their strange and fantastic beauty, their amazing diversity. Glancing from the hard little keys of my typewriter to the bowl of shimmering, multicolored blossoms beside me on my desk I can call to use no words that will give any adequate idea of the exquisite brushwork on the satin petals of some of these flowers, of their pure and brilliant hues, of the strange "eyes" that ornament them, the breadths of Persian embroidery that line them, or the silken fringes, the thick velvet-like pile that decorates the interiors of others.

This may seem extravagant language but it fits the subject and I strongly urge the doubting Thomases to see for themselves, not to become so enthralled this autumn with the Tulip and Daffodil lists as to fail to order a generous number of these native bulbous plants and to take the trouble to prepare a proper place for them. To any who have not seen them they will prove a veritable revelation.

The Calochorti belong to the Lily family. There are something like half a hundred species, perhaps more, scattered along the Pacific Coast from Washington to Mexico, and as far east as Colorado. They inhabit such widely differing localities as the summits of high mountains, deep valleys, woodlands and burning deserts. Not by any means are all available to the would-be grower, but a great many are. Of the thirty-six species and varieties I have grown here all save *C. catalinae* have proved hardy, coming through the past winter's extremely low temperatures, when the mercury more than once went to fourteen degrees below zero, the first time before snow had added its protective covering to the light blanket of salt hay that is always given the rock garden, without loss of life or diminution of vigor.

These plants, however, it must be told, while perfectly adapted to life under West Coast conditions are difficult to grow and to keep in eastern gardens. This is due to basic climatic differences, especially the rainfall. Our frequent summer showers prevent their enjoying the complete rest after flowering to which they are accustomed and our mild and often rainy autumns too often stimulate them to premature growth above ground, which growth is later damaged fatally by the frosts. Perhaps we shall never be able to feel assured of their reappearance year after year in our part of the country but there is no doubt, as has been proved many times, that they may be successfully grown for a time at least if they are given conditions that are suitable to them.

In any case the Calochorti are not recommended for use in the ordinary borders. Special preparation must be made for them. In a well built, sunny rock garden where the soil is deep, well-drained and gritty they are more than likely to thrive. Or an exclusive border may be prepared for them. This should face directly south, be protected by some means on the north, but not over-shadowed in any way, and is best raised a few inches above the surrounding ground. The soil should be dug out for at least a foot and replaced by a coarse mixture of grit, humus, stone chips and a little loam. Thus will heat and light and drainage be assured them, and if we refrain from watering the border after the flowers have faded, the droughty conditions so dear to their hearts will be at least partially maintained. Such a situation is perhaps the most certain to be rewarded with enduring success and it is



HAMI

C. EUROCARPUS

MACROCARPUS

By Louise Beebe Wilder

a very good way to grow a collection for observation or for cutting. But the rock gardener will not be able to resist scattering these lovely things over his hills and dales, and the illustrations accompanying this article that were taken in my Westchester rock garden testify to the fact that considerable success is to be met with under these less perfect conditions. Certain kinds, chiefly of the Cat's Ear group, have endured here for many years, though they have showed little increase.

Mr. Purdy advises digging up the bulbs after the foliage has matured and storing them in a dry, cool place as is sometimes done in the case of Tulips. But this is a chore that most gardeners will balk at. Personally I feel that the surest way to enjoy these choice bulbous plants is to devise a place for them with the best of our knowledge and skill and then not to expect too much of them in the way of longevity. Happy surprises may be in store for us but in any case we shall not be too greatly disappointed if we have not too greatly hoped. The bulbs are not expensive and even if they were planted in quantity for a single season's delight the cost would not be excessive. But given the possible maximum of sun, drainage and drought at the resting season more than a season's pleasure may be expected. Because of their tendency to make (*Continued on page* 93)



CALOCHORTUS ALBUS



LEFT, AMABILIS; RIGHT, A

The forty-two best Bellflowers · By Agnes C. Darrow

Botanical Name	Common Name	Color	Flowers	Foliage	Propagation	Needs	Habitat	Height	Bloo
[illegible]	Alpine Bellflower	Clear deep or pale blue	Bell-shaped Stout, short spike	Small—narrow Hairy—bright green	Seed Perennial	Sun—lime light loam	Alps of Austria 6000 ft. alt.	3″–8″	Ju
[illegible]	[illegible] Bellflower	Light blue or violet-blue	Wheel-shaped 1″ wide. Axillary	Erect—slender green stems	Seed. Annual or biennial	Moist low shaded ground	Canada to La., Fla., & Ark	3′–6′	July–
[illegible]	[illegible] Bellflower	White	Large, lobed, erect loose spike	Broad—round Stout clumps	Seed Perennial	Garden loam Fine in border	Europe	3′ or more	Ju
[illegible]	Harebell	Blue White	Cup-shaped Erect. Plentiful	Dark green Neat compact	Seed—division Cuttings. Perennial	Sun. Rich, well-drained loam	Carpathian Mts. of Austria	9″–18″	June–
[illegible]	Bellflower	Bright deep blue—purple	Solitary erect 2″ bells	Dwarf trailing Large, broad		Good border plant		6″–12″	June–
Campanula [illegible]	Henderson's Bellflower	Dark blue or rich maroon	1″—2″ across In racemes	Hairy. 1½″ x ″		Robust in good garden soil	Hybrid	1′–1½′	July–
Campanula [illegible]	Bellflower	Dark blue	Large bells	Dark. Very hairy. Dwarf	C. turbinata x C. pulla		Hybrid	6″–12″	Lat summ
[illegible] divaricata		Pale blue	Small reflexing bells in panicles	Glabrous, Serrate on erect stem	Seed Perennial. Rare	Shade Good woods soil.	Alleghenies Va. to Ga.	1′–3′	
Campanula [illegible]	[illegible]	Blue—often quite pale	Large bells on leaking stems	Oblong, dentate, Ciliate into petiole	Seed. Under glass Transplant Annual	Rock garden Drainage	Greece	3″–4″	Jun
Campanula [illegible]		Pale lilac with light center	Tubular Few or more in racemes	Small, glossy, cordate lobes	Seed Under glass Transplant Annual	Rare, rock or pot plant	Mediterranean	3″–9″	Jun Jul
Campanula [illegible]	Brittle Harebell	Pale purplish blue. White center	Flat-cleft-scallops or tattoos	Excellent cover Trailing	Cutting in spring Perennial	Hot, sunny, dry wall. Drainage	South Italy	4″–6″	Jul
[illegible]	[illegible] Harebell [illegible]	Pale lilac to white center. Light blue.	Tiny flat star-like erect clusters	Branched, trailing Tufted plant Hairy	Cuttings. Division. Perennial	Sun. Rock-ledges. Loam with grit	Mt. Gargano in Italy	3″–6″	May–
[illegible] glomerata	Clustered Bellflower	Violet blue to white	Funnel-like in dense erect heads	Broad Pubescent	Seed. Divide often. Perennial	Garden soil Spreading habit	Europe to Asia	1′–2′	Jun Jul
[illegible]	[illegible] [illegible]	Dark violet or purple	Terminal clusters 3″ thick	Very free flowering	Division Perennial	Border Fine for cutting		1′–1½′	Late Jul
[illegible] isophylla		Pale blue	Bell or saucer shaped. Broad	Gray green, velvety. Trailing	Cuttings in spring Perennial	Loam—grit—lime—sun—shelter	Apennines in 1868		Jul Aug
[illegible]	[illegible] [illegible]	White	Very plentiful	Smooth Medium green	Cuttings Perennial	Rock garden or hanging basket	Apennines some years later		Jul Nov
[illegible]	May's Bellflower	Deep blue	Very beautiful	Soft, woolly gray green	Cuttings in Spring	Choice plant for Southern rockeries	Raised by H. B. May		Sum
Campanula lactiflora	[illegible] Bellflower	White	Broad—bell shaped Panicles	Acutely serrate Erect—branching	Seed Self-sown perennial	Sun or shade Border or wild	Caucasus Siberia	2′–6′	Jul Aug
[illegible] i. var. coerulea		Light blue	Broad-bells	Hairy, large serrate leaves	Seed Perennial	Fine for cut flower		2′–3′	Jun Jul
[illegible] var. macrantha	[illegible] Bellflower	Dark blue Deep purple	6-15 in 8″ spike Large—erect	Long hairy leaves Strong stems	Seed—division Self-sown perennial	Sun or shade Wild garden border	Europe Persia	3′–5′	Jun Aug



CAMPANULA MEDIUM



CAMPANULA LOREI



CAMPANULA CARPATICA

SCIENTIFIC NAME	COMMON NAME	COLOR	FLOWER	FOLIAGE	PROPAGATION	CULTURE	NATIVE HOME	HEIGHT	BLOOMS
...anula Lorei or ...nsissima	Blue-star Bellflower	Lavender-blue Mid-white	White-like Petal-pointed	Forms tufted Upper leaves v...	Seed Annual	... to moist soil	...	...	...
...nula ...stata	Candelabra Bellflower	Inside purple Outside pale	Solitary erect	Small, bristly ...	Seed—slow ...	Prefers ... leaves needed	...	...	...
...anula ...ia	Canterbury Bells	Pink—lavender white—blue—purple	Bell—2" ... in racemes	... Basal Leaves ...	Seed Biennial	...	...	...	...
...gula ...a, calycanthema	Cup and Saucer Bell	Pink—lavender white—blue—purple	Two types: cup-shaped	Dense, rough ...	Seed Biennial	Prefers ...	...	...	...
...anula ...ardis ...rtenschlagiana	Wall Harebell	Rich purple or Blue-purple	Drooping bell in racemes	Roundish cordate. Evergreen mat	Seed, division, cuttings. Perennial	Bell or Dwarf ...	...	...	...
...panula ...s	Noble Bellflower	Reddish violet ...	Nodding flowers on ends of stems	Broad-lvs. C. punctata	Seed. Perennial	...	...	...	...
...panula ...cifolia	Peach-leaved Bellflower	Blue Mid-white	Solitary Broad bell	... long	Seed, division Perennial	...	...	...	...
...panula ...r. Telham Beauty		Purple blue	One-way racemes from center spike	Glossy green	Height of variety not ...	...	...	2'–3'	...
...panula ...lata	Western Harebell	Blue	Large bell-shaped	Tall, leafless plant	Seed or division	Seed or ... in fall ...	...	...	Oct.
...panula ...a		Bright blue	Large, full petals. Almost stemless	Glossy, holly-like leaves	Difficult to obtain	Dormant ...	... Wash.	...	...
...panula ...tata	Spotted Bellflower	Outside dark Inside pale	Solitary in axils Drooping bell	Branched. Leaves differ. Hairy	Division. Seed. Perennial	... Wild garden	...	...	June
...panula ...a		Dark purple violet	Nodding bell One flower on ...	Glabrous, tufted clumps	Seed Perennial	Shelter, sun. Drainage ...	Mts. of Austria	...	...
...panula ...la	Tufted Harebell	White, purple or blue	Nodding bells Florist's ...	Small, slimy leaves. Sends out stolons	Division	...	...	...	...
...panula ...rundifolia	Clumney or Steeple Bellflower	Blue—purplish-blue and white	Numerous in pyramidal ...	Ovate-oblong	Seed Biennial	Sun. Deep, ... Water-retentive	Australia	4'–5'	...
...panula ...erii	Rainer's Bellflower	Deep violet blue	Large, open-eye Florist's ...	Pale green Small, sturdy plant	Seed—division or cuttings. Perennial	Sun. Loam ... eat-and-lime	Mts. near Dead Sea	...	...
...panula ...unculoides	European Bellflower	Purple or bright blue	Nodding bells on one side of stem	Light green—Cordate. Hairy	Seed Perennial	Beautiful weed for wild garden	Europe America	1'–3'	July August
...panula ...unculus	Rampion	Red-purple Blue or white	Small in ... panicles	Stiff, slender hairy stock	Biennial Seed	Moist, ... soil	Europe, N. Africa, ...	2'–3'	July ...
...panula ...ndifolia	English, Harebell Scotch Bluebell	Bright blue—purplish-blue—white	Nodding bells on ... graceful stems	Round cordate Lanceolate	Seed. Division Cuttings. Perennial	...	Most of temperate world	...	Late ...
...panula ...rica		Violet	Long, narrow, tubular. 25 or more	Erect stems Simple panicle	Seed. Biennial Perennial	Poor, ... to plant in ...	N. Asia Caucasus	1' or more	...
...mpanula ...rsoides		Sulphur or cream yellow	Spikes of fifty Mixed with foliage	Long narrow in rosettes. Hair on edges	Seed. Biennial Self-sows	Loam. Cult. among meadow plants	Alps Pyr. Mt.	1'–1' '	...
...mpanula ...chelium	Throatwort Nettle-bell	Blue White	Erect on long drooping racemes	Rough, coarsely toothed	Seed, Cuttings, Division. Perennial	Sun or half shade. Rampant grower	Europe, Asia ... N. A.	2'–3'	July ...
...mpanula ...n Houttei	van Houtte's Bellflower	Indigo blue or violet	Long tubular on nodding branches	Roundish cordate. Large	Seed. Div. Runners. Cuttings	Rich, ... loam border soil	Hybrid, known in 1875	1'	Jun... Jul.

The starred varieties are given special explanation on page ...



CAMPANULA ROTUNDIFOLIA



CAMPANULA GLOMERATA



CAMPANULA PERSICIFOLIA

Shining new patterns in flat silver show wide range of styles



LATE GEORGIAN

ABOVE is "Late Georgian", the beautiful new pattern of Gorham, showing a restrained use of the scroll and shell motifs so characteristic of fine Georgian design. Ideal for English and Colonial settings. The Spode plate has a Chinese design done in a pinkish rust on white. Glasses with square bases are Steuben and the monogrammed damask napkin comes from Mosse



COLONIAL FIDDLE

SHOWN above is "Colonial Fiddle", Watson's latest pattern in the Colonial spirit which will have wide appeal because of its fine simplicity. These pieces are produced entirely by hand and come plain or hand-hammered in the manner of the old silver craftsmen. The [illegible] damask tablecloth is from McGibbon. Wedgwood plate, henna and blue: Plummer

AT RIGHT is "Aristocrat", a modern conception strikingly interpreted by Towle. The slim lines of the knives, with scarcely a break be[illegible] ing over the end, are new details. Oblong [illegible] plates with cut-out monograms [illegible] a of Rena Rosenthal's. Brown [illegible]



MARTINUS ANDERSEN

ARISTOCRAT



CHARLES II

ELABORATE and beautifully executed is the "Charles II" pattern of Rogers, Lunt & Bowlen made in massive weight with deeply-cut scrolls. Crown Derby plate, English crystal: Plummer. "Continental", International's impressive modern design with oblong service and butter plates to match. Sectional glass flower holders. Pitt Petri. Heisey glasses



CONTINENTAL

REED & BARTON'S Georgian pattern, "Hawthorn" (right), with its sparkling gadroon edge, fits into any setting. Maritime centerpiece: Pitt Petri. White Lenox plate: Plummer. Below, "Rose Point", R. Wallace's pattern with pierced handles on fork and spoons. Celadon Haviland plates; Fostoria glasses in new Quinfoil cutting; Lenci figurine: Gerard

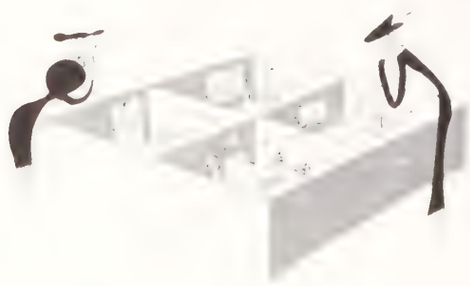




ROSE POINT

MARTINUS ANDERSEN

A COÖPERATIVE VENTURE IN DECORATION



THE PAST few years have seen notable advances in the development of public taste. Now, as never before, it is possible for the woman of average means and better-than-average taste to attain charm, livability, even distinction in the furnishing of her home, without going beyond her favorite store and her regular shopping sources. Manufacturers have looked with a more discerning eye upon the heritage of the past and upon the creative genius of the present, and the result is a higher level of quality in design and workmanship. Retailers have become increasingly selective in their presentations, and are prepared to serve their customers not with merchandise alone, but with ensembled suggestions for lovely rooms.

In recognition of this trend, House & Garden is pleased to present herewith a portfolio of four rooms, shown on the following pages in full color, that are the results of a pleasant coöperation with outstanding manufacturers and stores. We have created these rooms out of materials that are excellent in quality but reasonable in price, and it is possible for our readers to see them "in the flesh" in a number of leading stores throughout the country.

THE LIVING ROOM. No single theme dominates our four rooms. One, the Living Room, is predominantly modern in feeling. The others, the Dining Room, Morning Room and Master Bedroom, are more traditional. All, we believe, are in the mode of Autumn, 1934, which is a mode of sanity, charm, above all, livableness. Let us examine them in detail.

The first of our four rooms is the tangible expression of a conviction that the Modern influence can be a thing of subtlety and distinction. Dignity without austerity, grace coupled with comfort were what we strove for. We wanted to produce a room where modern people could comfortably practice the pursuits of modern living against a fitting background.

So we painted the walls white, to give an effect of spaciousness and serenity. We painted the woodwork dark blue and picked it out here and there with touches of pale blue—a combination beloved of the smartest decorators. These colors set the keynote of the room. You will find them repeated in the draperies, the furniture covering, the carpet.

All of the chief colors in the room are brought together in the overmantel decoration—a huge, stylized modern flower painted behind mirror glass. Robert Bushnell Hyman designed and executed this overmantel.

Black notes in the lampshades and occasional glass and pottery objects give a sharp, interesting accent.

Our window treatments are simple, in keeping with the modern trend. Printed linen curtains pick up the blues and the white of the wall, and the same pattern is repeated in the chintz that covers the wing chair. Tailored glass curtains are of sheerest natural mohair.

Where there is a fireplace, there is the decorative center of the room. Our fireside grouping is particularly interesting. Four modern chairs, covered in a lustrous off-white brocatelle, make a group for conversation or reading, with lamp tables strategically placed between each pair. There is a trick to these chairs. Put three or four of them together, and you have a large sofa. Two make a love seat.

We believe no living room can have too many small tables. You will find them in profusion in this room—a mirror-top coffee table that is actually big enough to hold a cocktail tray, smoking accessories, a bowl of flowers; adaptations of 18th Century tables to support lamps; a console table with the graceful swans' heads reminiscent of Directoire decoration; a glass-top table that strikes a new note.

A living room has many functions to perform. We have provided a quiet corner for reading. The break-front bookcase is an adaptation of a traditional English type; the black and yellow color combination is new, and there is ample space for books above and storage in the cabinets below.

The lost art of letter-writing is due for a revival, we believe. We plan to help it along with the graceful desk, with its white leather top and a desk chair to match.

Bridge is now a national institution. For a game group, we chose a soft green lacquer, and covered the chair seats in gold.

THE DINING ROOM. In reference to furniture and decoration, somebody has said: "Stick close to the 18th Century, and you can't go wrong." And many people believe that of all the great English 18th Century designers none had greater genius than Thomas Chippendale, that master cabinet-maker to the fashionable of the time. The furniture in our dining room, as may be seen in the photograph on page 59, is mainly Chippendale-inspired. The solid, simple, but exceedingly graceful forms, the fretwork decoration, the touch of Chinese influence are all quite characteristically Chippendale.

Our dining room furniture is carried out in mahogany, but for accent we have chosen a Mandarin red lacquer for the china cabinet, and this bright color has been repeated in the upholstery of the backs and seats of the dining chairs.

SEE THESE ROOMS IN—

New York: John Wanamaker

Philadelphia: John Wanamaker

Atlanta: Davison-Paxon Co.

Boston: Paine Furniture Co.

Omaha: J. L. Brandeis & Sons

Hartford: G. Fox & Co.

Portland, Ore.: Meier & Frank Co.



BRUEHL-BOURGES PHOTO

BLUE and white, accented by black, provide the chief color notes in a living room that successfully combines modern and traditional. You can assemble the furniture, curtain fabrics, and carpet for less than $1250. In addition to the furniture shown, there are other important pieces included in this price: a wing chair, desk, permanent bridge group, several tables

The living room is clear, cool, serene

As a foil to all this warmth, the cool blue-green of the fern patterned wall paper provides a restful background. The green is repeated in the chevron-patterned mohair curtains, edged with broad bands of white and trimmed with green and white wool fringe. These hang over double coarse net curtains.

Louis Bouché, the talented artist whose work is familiar to House & Garden readers, painted the overmantel picture especially for this scheme. The subject is a still life; a great bouquet of flowers in the foreground, in the background a delightful glimpse of Mount Vernon.

Green and white is used again on the floor, which we have covered completely with dark green linoleum, bordered by lighter green and white. Over the linoleum we have placed a green and white rug of an entirely new type of construction.

In such a setting, the sparkle of silver and crystal, the colorful accents of china will take on new interest. We have used mirror plaques in place of a tablecloth, and placed Spode china in a Chippendale fret pattern upon these. The glass is the modern square-base form designed by Walter Dorwin Teague. Wedgwood china in decorative shapes is placed on the cabinet shelves.

THE MORNING ROOM. Our English cousins christened this room for us. The English, whose tradition of gracious living is centuries old, know that every house should have a sort of secondary living room—bright, gay, a room where friends can chat and the family can gather informally. Our morning room is as sunny and cheerful as its name. Incidentally, this room suggests an ideal living room for the smaller house or apartment.

In this room the wall paper sets the key for the entire decorative scheme. Great bouquets of roses, in tones of pink, yellow, green, sprawl on a white ground. These colors are picked up again in the upholstery, the curtains, the carpet.

The furniture, without adhering too strictly to any single period, acknowledges its indebtedness to 18th Century England. Little Chippendale tables, a high-armed sofa, comfortable chairs all recall the most stable and satisfying of the great furniture periods. But we have not been slavish in our decorating. The sofa is covered in a modern yellow fabric, two chairs in a quilted rose material.

Color is picked up again in the bone-white desk, in the little green desk chair. And in our bay window, where the sun streams through upon the green growing things, we have placed no heavy fabrics, but tied back long sheer curtains of green-and-white striped voile. The bay window is a veritable indoor winter garden with its profusion of plants in decorative wire stands.

Look carefully, please, at our carpet. It is in the new chartreuse color, which is so important in modern decoration, but which blends perfectly with the flower-tones that have been used throughout the room.

THE MASTER BEDROOM. We spend a third of our lives in bed, and the decoration of our bedrooms should be such that the atmosphere is restful when we go to sleep, cheering when we wake to face another day. In the last of our four rooms, we have again returned to Georgian England for the keynote of our decoration.

The headboards of the beds are taken from old chair-backs. The other pieces represent a mingling of favorite 18th Century styles, such as you might find if you wandered through English country houses. A really comfortable chair is covered in forest green moiré, trimmed (*Continued on page 78*)

SOURCES OF MERCHANDISE

LIVING ROOM

Furniture: Upholstered pieces, Mueller Furniture Co.; all other pieces, Imperial Furniture Co.
Upholstery fabrics: Artloom Fabrics (Vilmar Associates)
Curtain linen: Glendale Linen Co.
Glass curtains: L. C. Chase Co. Casement mohair
Floor covering: Alexander Smith & Sons' Deepdale broadloom
Venetian blinds: Pella blinds (Rolscreen Co.)
Lamps: Chase Lighting

DINING ROOM

Furniture: Kittinger Company
Wall paper: Richard E. Thibaut, Inc.
Curtain fabrics: L. C. Chase Co. "Chevron" mohair
Glass curtains: Quaker Lace Co.
Floor covering: Armstrong linoleum and Seamloc rug (L. C. Chase Co.)
Silver: Gorham "Late Georgian" pattern
Accessories: Wedgwood and Spode china, Steuben crystal

MASTER BEDROOM

Furniture: Widdicomb Furniture Co.
Upholstery: Celanese permanent moiré
Wall paper: Mayflower (Star-Peerless Mills)
Curtains: Celanese satin-stripe taffeta
Bedspreads and dressing table: Celanese Lenocel
Glass curtains: Quaker Lace Co.
Venetian blinds: Columbia Mills
Mattresses: Perfect Sleeper (Sleeper Products, Inc.)
Sheets and pillow cases: Wamsutta or Pepperell Peeress
Blankets: North Star and Kenwood
Floor covering: Alexander Smith & Sons' Claridge broadloom

MORNING ROOM

Furniture: Herman Miller Furniture Co., Herman Miller Clock Co., Colonial Manufacturing Co.
Wall paper: Thos. Strahan Co.
Upholstery fabrics: Orinoka Mills
Curtains: Orinoka sunfast voile
Floor covering: Charles P. Cochrane Co., Monroe broadloom

GENERAL

Paint: Samuel Cabot, Inc.
Trimmings: Consolidated Trimming Corp.
Rug cushions, Ozite (Clinton Carpet Co.)
Artificial flowers: California Artificial Flower Co.
Living Room and Morning Room mantels: Wm. H. Jackson Co.
Mirrors: Pittsburgh Plate Glass Co.
Lamps and decorative objects: Paul Hanson Co., Mary Ryan, Charles Hall, Inc., Carbone, Inc., Edith J. Meyer



BRUEHL-BOURGES PHOTO

The sturdy, simple Chippendale heritage

HERE we hark back to the Chippendale era for our furniture, add a distinguished modern painting over the mantel, interestingly combine warm and cool tones in the mandarin red lacquer cabinet, the fern-covered wall paper and the modern green and white mohair curtains. The furniture ensemble, curtain materials, and the inlaid rug can be had for less than $760



Sunshine brightens the morning room

A FLORAL bouquet wall paper sets the scheme for this cheery informal room. Rose, green, shades of yellow in the furniture, rug and accessories echo the flower tones. The bay window with its profusion of plants in wire stands provides a winter garden. Comfort and charm as expressed in the furniture, the curtain fabrics and carpet, can be obtained for less than $780



Georgian tradition in the master's room

For lasting charm in the bedroom we choose furniture that retains the best features of great 18th Century designers. An ivy-patterned paper is as fresh as an English pastoral, and the yellow bedspreads, curtains and carpet add sparkle to a quiet scheme. For about $700 you may obtain the furniture, including chest and dresser, decorative fabrics and broadloom carpet

Decorators design these schemes for five living rooms of various types



1



2



THESE living rooms may be seen at James M. Cutcheon, New York, and William Taylor & Sons, Cleveland. (1) Chinese Chippendale room by J. Morley Fletcher. Curtains, plum Celanese damask; upholstery—yellow and white linen damask, brown tapestry, egg-shell chenille. Walls, green

PAUL CHALFIN designs a distinguished scheme for a French room (2). Chartreuse damask, shot with copper threads, and dotted homespun are on furniture. Hangings are green frieze with white Celanese glass curtains. Wall paper here, a new design in off whites on green, appears on page 74

HOBE LEWIN starts his room (3) with a novel idea in walls. One wall is plaid paper, one tan leather, another bronze from stripe in paper, the fourth, plum. Leather curtains on leather wall; on bronze wall, blue and plum Celanese satin. Chair coverings—plum and beige tapestry and blue twill

FRESH modern coloring was selected by Grace Hyman Hutchins for a livable 18th Century room (4). Upholstery, cocoa and lacquer chintz with trumpet design, linen in petunia pattern, yellow and white damask and lacquer, gray and white diagonal damask. The glass curtains are Celanese [illegible]

THERE'S another smart idea in backgrounds in Agnes Foster Wright's Early American room (5). Walls and windows are hung in red grounded chintz. Glass curtains, Celanese organzel; upholstery—rosebud sateen, beige damask and linen with black ground. All fabrics from McCutcheon



3



4



What stories are behind the new flowers?

By J. H. Nicolas

EVERY large Flower Show introduces new flowers superior to the older types, or a wider range of colors.

How does this happen? It does not "happen"—it is the result of considerable work and vision, progress making further progress possible, just as the automobiles, radios, etc. of this year were made possible by the successive advances of past years.

Let us study the history of a modern Rose, for example.

For centuries, the improvement of the Rose was through intensive cultivation, evolution due to difference of climates and also to accidental cross pollenation by insects or wind. Travelers brought new types (called "species") from far-away lands. Not until the dawn of the 19th Century was hand pollenation adopted by Rose breeders, an advance mainly due to Empress Josephine of France who encouraged the new practice. The then comparatively recent importation of two Chinese species (Tea and Chinensis) made hybridization more attractive. These were bred into the existing kinds (Centifolia, Damask, Gallica), and progress started and acquired a faster acceleration as years went by.

The last century saw the advent of several important developments in Rose progress, each one a milestone in the long journey toward the elusive perfection which is always farther, like a mirage, as we seem to approach it. These notable events were: The first Hybrid Perpetual, about 1840. The first Hybrid Tea, La France, in 1867. Mme. Caroline Testout, Hybrid Tea, 1890. The First Pernetiana, Soleil d'Or, 1900. Frau Karl Druschki, a new type of Hybrid Perpetual, 1901. Ophelia, Hybrid Tea, 1913. Souvenir de Claudius Pernet, Pernetiana, 1920.

Each one of these, because of distinctive characters and superiority over existing types, revolutionized Rose breeding and became the starting point of a new group or strain, eventually to be merged with others, until modern Roses are descended from several and often all of these widely differing progenitors.

Our Roses of today trace their ancestry to four distinct and unrelated kinds of wild Roses: *R. centifolia* of Asiatic origin but much cultivated in ancient Greece, then Rome (it had practically disappeared from Europe when the Crusaders brought it back again in the 11th Century); *R. chinensis* (*R. indica semperflorens*) from Central China; *R. odorata* (Tea Rose) from Southern China (these two were brought to Europe around 1800); and Persian Yellow, a double form of *R. lutea foetida,* brought from Persia in 1838.

R. chinensis (originally called Bengal) and Tea were the first species known to have a continuity of bloom, and the "everblooming" character of our modern Roses is a distinct heritage from these two species. *R. centifolia* crossed with *R. chinensis* produced the Hybrid Perpetual strain. This strain crossed with the Tea gave rise to the Hybrid Tea. Until the advent of the Tea Rose, yellow garden Roses were unknown, and this explains why until recently (through the Pernet strain) there were no yellow Hybrid Perpetuals. The yellow of the Tea was pale and unstable, easily absorbed by the more dominant pink of the other species; in 1900, after many years of trials, Pernet succeeded in raising a seedling (Soleil d'Or) from a cross between a red Hybrid Perpetual (Antoine Ducher) and Persian Yellow, and this made possible in course of time the newer "pastel" shades of orange, chamois, apricot, salmon, etc., and finally the pure yellow (Souvenir de Claudius Pernet). This new strain was named Pernetiana but has been of late years so merged with the older Hybrid Tea class that it is often difficult to draw a line between the two.

Counting from those four wild Roses, a Rose of 1934 (Yosemite, for instance) is the result of twenty-six different crosses between twenty-three known types or varieties, each one contributing its bit. But this is not all, as the pedigree of some of these varieties is not completely known; for instance, of Lady Mary Fitzwilliam (10) we know only that it is a Hybrid Tea and we are in the dark as to its pedigree from the first generation Hybrid Tea (H.P. 4 and Tea 11). Also Mme. de Tartas (12) reported as a Tea Rose, but how far descended it is from the wild species Tea Rose we know not. In the chart I conservatively indicate only one generation. Then we have to take account also of the recombinations which are recrosses or new generations within the original cross.

Results expected from a cross do not always come in the first generation—in fact seldom do—and several crosses must be made within the progeny or between progeny and one or both of the parents or vice versa according to the dominance of a trait not wanted or absence of a particular character desired in the plant habit, such as quality of foliage, color or form of the bloom. These additional crosses, which take many years, are not reported in pedigrees. For instance, Mrs. Pierre S. duPont is a seedling of Ophelia crossed with Souvenir de Claudius Pernet, but seven years elapsed from the original cross during which several recombinations were made before the seedling was born that became the final variety known as Mrs. Pierre S. duPont.

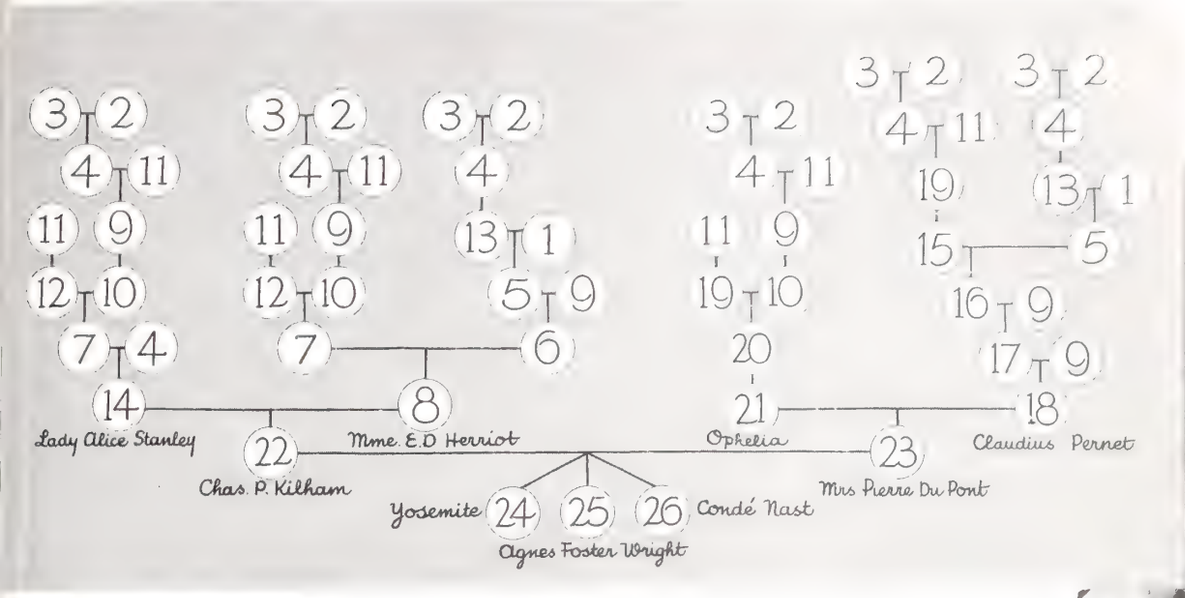
Rose seeds are very slow to germinate, one year being the average, and it takes three years before a young seedling is mature enough to bear viable seeds, so we may estimate that the twenty-three crosses, exclusive of recombinations, necessary to transform wild Roses into Yosemite have required at least ninety-two years of work,



1. Chrysant. Grenadier
2. Chrysant. Species Coreanum
3. Seedling
4. Seedling
5. Species Coreanum
6. Seedling of 4 and 3
7. Seedling of 3 and 5
8. Korean hybrid Mercury
9. Seedling
10. Korean hybrid Ceres
11. Korean hybrid Mars
12. Korean hybrid Daphne

(Courtesy of Bristol Nurseries)

Genealogy of a Chrysanthemum





patience and hope interspersed with many disappointments.

This is not true for the Rose only; other flowers and many flowering shrubs have gone through that slow process of development which, we may say with confidence, is still at its beginning. Unfortunately the history of standard perennials is not known and their pedigree never was available. They were plebeians and their genealogy was not recorded as for Queen Rose. However, we have some interesting data on modern Chrysanthemums and Anemones of which new strains and types have been made possible by the discoveries in Korea, China and Japan of the great plant hunter, the late Dr. E. H. Wilson.

It will be noticed in the genealogy of these two families that several generations are "seedlings". These are recombinations within the progeny of the original crosses, and in the Chrysanthemum, the Coreanum species was reinjected again (5) so as to reinforce its important characters of earliness and hardiness.

While the laws of heredity are well defined, their results are very irregular and even if inexorable are seldom immediate. In genetics, two plus two do not always make four. If one is seeking the perpetuation of only one character, and enough seeds are raised, that character will likely be transmitted to one or some of the first progeny, but when several factors are to be retained or combined and some eliminated at the same time, it requires a great deal of time and many recombinations until two and two actually do make four.

The modern Lilacs are the result of over seventy-five years of patient crosses between Persian and Chinese types and are often called French Hybrids because the Lemoine family of Nancy (France) has been for several generations prominent in hybridizing (*Continued on page* 88)

The family tree of a modern Rose form

1. Persian Yellow, wild Briar, Persia
2. *R. chinensis*, everblooming, China
3. *R. centifolia*, very old, Asia Minor
4. Hybrid Perpetual (name lost)
5. Soleil d'Or (1900), first Pernetiana
6. Pernetiana seedling (name lost)
7. Mme. Caroline Testout (1899), Hybrid Tea, pink
8. Mme. Edouard Herriot (1912), Pernetiana, coral
9. Hybrid Tea (name lost)
10. Lady Mary Fitzwilliam (1882), Hybrid Tea, flesh
11. Tea Rose, from Southern China
12. Mme. de Tartas (1887), Tea, pink
13. Antoine Ducher (1886), H. P., red
14. Lady Alice Stanley (1909), H. T., pink
15. Mme. Melanie Soupert (1906), Hybrid Tea, copper
16. Rayon d'Or (1910), Pernetiana, deep yellow
17. Constance (1915), Pernetiana, yellow
18. Souv. de Claudius Pernet (1929), Pernetiana, pure yellow
19. Dr. Grill (1886), Tea, copper pink
20. Antoine Rivoire (1896), Hybrid Tea, flesh pink
21. Ophelia (1912), H. T., salmon flesh
22. Chas. P. Kilham (1926), Pernetiana Hybrid, orange scarlet
23. Mrs. Pierre S. duPont (1929), Hybrid Tea, gold
24. Yosemite (1914), Hybrid Tea, brown, flame and coral
25. Agnes Foster Wright (1935), Hybrid Tea, golden auburn
26. Condé Nast (1935), Hybrid Tea, salmon orange and coral

Anemone's ancestors



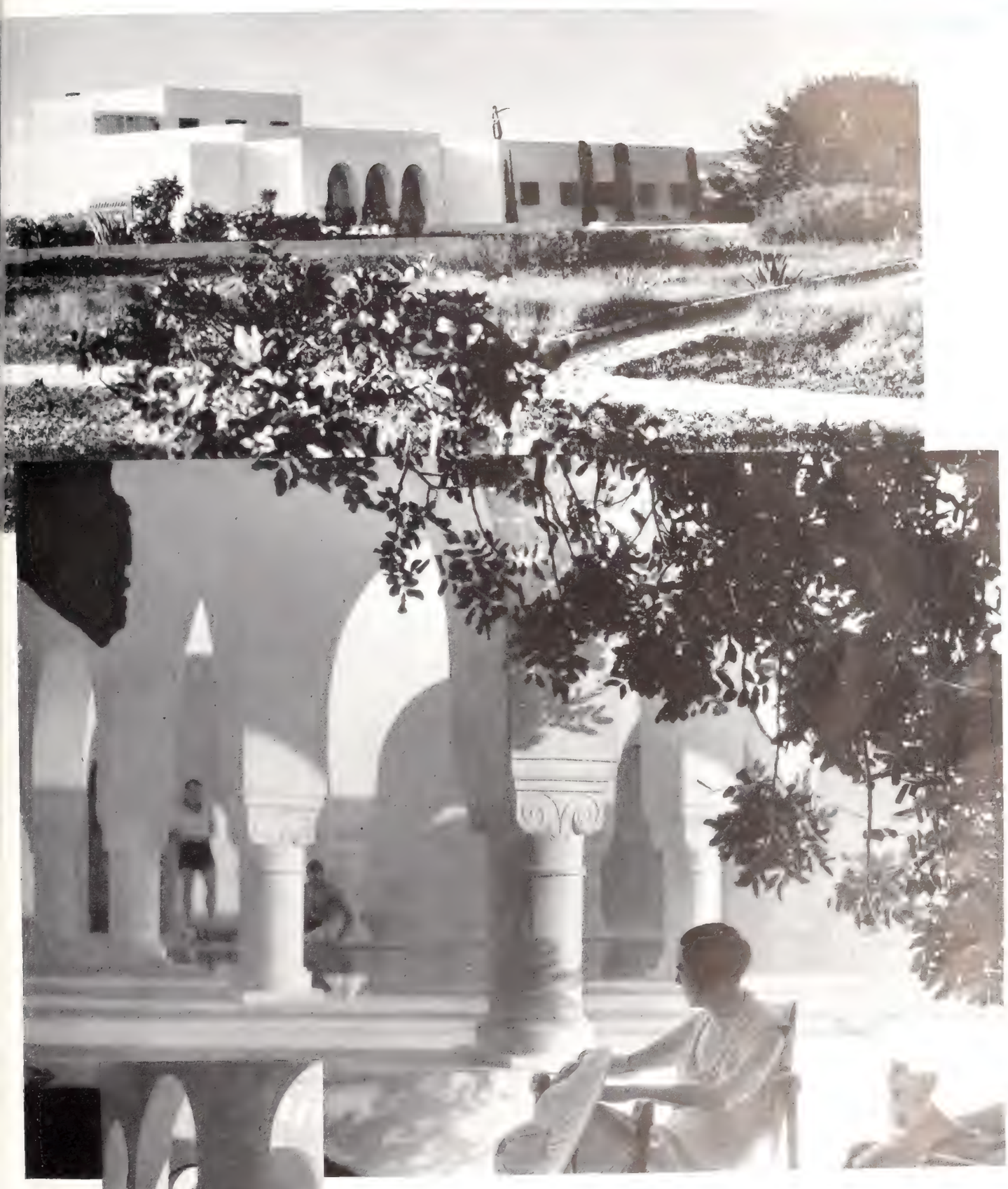
1. *Anemone Lancifolia*
2. *Anemone [illegible]*
3. Seedling of 2
4. Seedling of 3
5. Seedling of 3
6. Seedling of 5
7. Anemone September Charm



A white-walled home in Hammamet



HUENÉ



THE home of Mr. and Mrs. Georges Sebastian in Hammamet on the North African Coast stands in a white-walled garden, and with its [illegible] makes a dramatic group above the dusty, cactus-hedged road. Walls within and without are whitewashed. Iron window [illegible] and door frames are the only accents. Above is a general view of the house.

A [illegible] porch, a patio with sliding glass roof, a [illegible] with an [illegible] dining area [illegible] some of the first floor features. The house was designed by the owners and the furniture is by J. M. Frank and Eyre de Lanux. It is equipped for both summer and winter living



Olympus spares a few of its charming goddesses

STERN gods and lovely goddesses, mischievous satyrs and winsome nymphs, hamadryads and all those fleeting figures that haunted hilltops and verdant meadows in the days of ancient Greece and Rome, how far away from the traffic and mechanical perfection of modern life they seem! We have to read about them in schoolbooks; in passing through museums we gaze at their representations with only faint interest. They are so much of the legendary long ago that rarely, to the modern mind, do they take human form or arouse curiosity.

True, architects have always climbed Olympus for decorative leads and devices and now and then some design of furniture or fabrics has strolled into that habitation of the classical worthies and walked off with an inspiration. It is something new, though, to have them about in domestic wares.

The gods are with us again—only, on closer inspection, they prove to be mostly goddesses. So much the better! Flora and Hebe, Egeria and Jana, wood-nymphs and baby fauns accompanied by satyrs, are all reincarnated in modern pottery.

On a dining table, for instance, Egeria and her companion nymphs, crowned with flowers, face in four directions and smile toward all the guests. Egeria, if we remember rightly, was an Italian goddess of streams, one of the nymphs of the brook in the grove of Diana. Numa took her for his divine mistress, and her inspiration guided him in his reorganization of the ritual of the Roman state. After his death, she retired to Aricia, where she made such constant lamentation for him that Diana simply couldn't stand the noise any longer and changed her into a spring. Perhaps knowing these things about her will make a dinner party where she is present on the table a bit more interesting. Imagine a hostess remarking, "The center piece is Egeria. Now just who was she?" And no one being able to explain about that aqueous lady.

So Egeria holds the interest in this table decoration, and a chubby godling carries candles on his head and there are place plates in color to match. On these plates a queer brownish-black glaze is used for the rim, with a contrasting creamy effect for the faces and bodies. Some of the plates are spread across the top of this page. Surely around such a table will hover a mysterious atmosphere of ancient Etruria.

On the opposite page are also other classical figures. Flora, crowned with a mad mixture of common and rare flowers, has an empty head to hold water and support the flower stems. Hebe, who is likewise equipped, stands on a pedestal in silent, proud repose, remote and beautifully white. Without the flowers, as shown on the top of the opposite page, her expression is enigmatical; with them around her head, she looks slightly as though she had just gone through a delightful ten-day bacchanal.

There are other figures available in this ceramic Olympus—a baby Bacchus, in a soft gray glaze, wears grapes wreathed in his hair. A laughing satyr with a captive wood-nymph might have been excavated at Pompeii, so old and earth-stained is he.

So now one may dine with the gods. Or lunch with a goddess, or have perhaps just a simple breakfast with a young faun. Surely the older gods, those living in museums and boasting two or three thousand years of watching this world, must envy the new arrivals who are having so much gayer a time, wearing delicate spring and gorgeous summer flowers, autumn leaves and fruits, and attending feasts and festivities in our brilliant 20th Century.

The originator of these interesting ceramics is E. Varian Cockcroft, who by going back to Olympus for her inspiration has added one more note to the tendency of modern design.

During the past seasons Classic-modernism in furniture burst over the unsuspecting world. Its ready acceptance—for it is quite popular just now—was due to the fact that the classical forms were easily recognized by intending purchasers. From this development in furniture design Classicism has spread to other decorative mediums—to fabrics and wall papers especially. There is soon to come on the market a fabric of which the design is nothing more than a melange of helmeted gods and goddesses. These ceramic ventures into Classicism, with their delightful revival of the ancient deities, are quite in line with the tendency of contemporary taste.

THE place plates at the top of the page are from Gerard. The flower-wreathed head of Flora on the opposite page comes from the Arden Studios. Thedlow made the setting for the enigmatic Hebe, surmounting a three-tiered flower table. To the table set, Gerard contributed the place plates, the glass and the figures of Egeria. The silver is from Gorham







The plant doctor looks critically at your Lilies

By C. E. F. Guterman

and Keith O'Leary



While diseases are responsible for many of the failures encountered with Lilies, it should be pointed out that other factors must also be taken into consideration. The use of species and varieties which are not hardy, improper conditions with respect to soil type, amount of water available, drainage, shade and depth of planting all make for poor results with these plants. Reference to some of the excellent books and articles on Lilies and their culture will be very helpful in eliminating troubles of this character.

If trouble persists despite the fact that cultural requirements have received adequate attention, there is good reason to believe that the Lilies are sick. Previous to 1927, our knowledge of the diseases of this family was fragmentary and very unsatisfactory. In that year, however, an investigation of such problems was initiated through the cooperation of the Horticultural Society of New York, The Boyce Thompson Institute for Plant Research, Cornell University, and the New York Botanical Garden. The late Mr. Frederick Newbold, Mr. T. A. Havemeyer, Mrs. Helen M. Fox, Mr. John Scheepers, Dr. A. B. Stout, Dr. L. M. Massey, Dr. Wm. Crocker, and many others took an active interest in the work. Support from various bulb growers and importers was also obtained. By means of this investigation it has been possible to make a substantial contribution to our knowledge of Lily diseases, and with the work still in progress we may look forward to the day when ailments of Lilies, as such, will be of little importance to the gardener.

The most prevalent and serious disease of garden Lilies at the present time is known as mosaic. It is caused by a contagious virus so small in size that it is invisible even with the highest magnification known to science. Most Lilies appear to be more or less susceptible to it. The presence of this disease among Lilies can be determined by the fact that infected plants exhibit an irregular pattern of light yellow and dark green areas on the leaves. Furthermore, such plants are usually stunted, lack vigor and make poor growth. Frequently the flowers are markedly distorted and poorly colored.

The spread of Lily mosaic is very similar in many respects to the dissemination of malarial fever among humans by the *Anopheles* mosquito. The virus is carried from diseased to healthy plants by a sucking insect or plant louse known as the Melon aphid. If one of these aphids happens to feed upon a mosaic Lily, it picks up some of the virus coursing through the veins of the sick plant and then transmits the infective agent to any healthy Lilies upon which it subsequently feeds. An infinitesimal amount of the virus is sufficient to infect a healthy plant, and the feeding of a single aphid is enough to effect a transmission. The virus does not contaminate nor spread through the soil, it is not splashed about by rain drops, nor do healthy plants whose leaves are in contact with mosaic individuals contract the disease in that manner.

Affected Lilies never recover from mosaic, nor is any method known by means of which they can be cured. Thus we are faced with the necessity of maintaining mosaic-free plants or preventing further spread of the virus. Since the mosaic virus is not transmitted through the seed, the production of bulbs from seed will insure a stock entirely free from the trouble. Al-



Top: Two healthy leaves of *Lilium speciosum* and, directly below them, two leaves from a plant which has been attacked by the mosaic disease. At the left are two blossom stalks of *Lilium candidum*, the first one showing the Botrytis blight and the second one healthy



though this may be a slow and sometimes difficult procedure, the fine crop of healthy Lilies which results is well worth the effort. Information in regard to cultural requirements for raising Lily seedlings has been set forth in many publications. As far as diseases and pests are concerned, damping-off, Botrytis blight and aphids are the main problems. Damping-off can be prevented by the use of formaldehyde dust which is mixed with the soil at the time of planting. Several companies now market such a dust and directions for its use are printed upon the container. The control of Botrytis blight is discussed elsewhere in this article. Aphids or plant lice which cause curling or dwarfing of the young seedlings can be kept in check by nicotine, pyrethrum, or rotenone sprays used according to the printed directions.

If flowering-sized bulbs are purchased and brought into the garden, they should be inspected at frequent intervals beginning early in the spring and all plants showing mottling of the leaves removed and destroyed. Such plants are useless as well as unsightly and merely serve as reservoirs of virus to be dipped into by any Melon aphids which happen along. While some measure of protection can be obtained by spraying the plants with a suitable insecticide for aphid control, the prompt removal and destruction of mosaic Lilies is, in the final analysis, the only satisfactory and (*Continued on page 80*)



TOP, LEFT: Healthy and mosaic-attacked blossoms of *Lilium longiflorum*. Top, right: Botrytis lesions on the buds of *L. candidum*; the specimen at the right was sprayed with Bordeaux. Center: Healthy and mosaic blossoms of *L. candidum*. Right: Botrytis on *L. tigrinum*

Garden questions from our readers

By Henry B. Raymore

Mr. Raymore, who answers letters that have to do with gardening and landscaping, is a New York landscape architect and a well-known writer on garden matters

Q We have just built a new Colonial house. The foundation is high, about 2 feet. How should we treat this? Should we plant against it or have a terrace?

A One of the essential characteristics of the Colonial is that it is set low to the ground. You should try to make your house appear as though it were so planned. Whether you do this with a terrace or with planting depends on how much space you have between house and sidewalk. If you have less than 50 feet, a terrace will tend to divide the area into two small spaces, neither of which is large enough to amount to anything. It would be better in this case to have the lawn graded up as high to the house as possible, say within six inches of the top of the foundation. Let it slope off to the sidewalk in a flat ogee curve rather than in a straight slope. Then you can plant against the house, but try not to overplant, or use things which will grow rapidly and soon obscure the windows. Use low-growing, rounded shrubs or evergreens, and avoid the pointed types, except where they are needed to accent the architectural lines of the house.

If there is more than 50 feet between the house and sidewalk, you can very well have a terrace, whose edge is marked by a hedge or low wall. This terrace should be generously wide, say 15 feet, so that it appears to be a substantial base for the house to rest on. There would be less need for planting against the house in this case, especially if you have a hedge on the edge of the terrace, and perhaps some planting outside it. The present tendency is to get away as much as possible from the so-called foundation planting.

Q My garden consists of wide flower borders carried around three sides of a rectangle, in the center of which I have a pool. At present the garden is surrounded by a low hedge. I feel that it is too open. What would you suggest I do to improve its appearance?

A Every garden should be enclosed. The very word garden means an enclosed space. I would therefore suggest that you develop the present hedge into a more adequate enclosure. Let it grow taller, in fact so tall that one cannot readily see over it. In this way the enclosure will become an actuality, and any unfortunate competition that may exist between your garden efforts and the surrounding landscape will be shut out. The enclosure will provide a background for your plant groups and color combinations, and shelter them from adverse exposure.

This enclosure need not be merely a monotonous hedge, however. Vary this by the introduction, at the corners, of groups of shrubs and evergreens. In this way an interesting skyline may be worked out which will add greatly to the beauty of the garden. The winter aspect of the evergreens will be lovely, and the shrubs can be selected to provide bloom at some time when the inside of the garden may lack a sufficiency of color.

Q My neighbors have an unsightly back-yard which I would like to hide as quickly and cheaply as possible. Would a fence be the right thing, or should I use shrubs? Ordinary shrub borders seem to me to be rather uninteresting.

A A fence will, of course, hide the adjoining yard and it will occupy a minimum of space. Wattle fence, or a solid board fence would be suitable. I feel, however, that if you have room enough, a well-designed shrub border would be more interesting. Shrubs of various heights should be used, and a few evergreens and small trees will provide an interesting skyline. These things, which are so often left out of shrub borders, are really necessary if they are to be anything more than monotonous clumps of bushes. So many shrubs grow to approximately the same height, and have nearly the same habit of branching, that they are rather uninteresting in masses. I like to see a clump of tall Cedars or Arborvitae used for accent occasionally, and am particularly fond of the small flowering trees like Dogwood, Flowering Plums, Peaches, Cherries, Crab-apples and the like. They grow quite rapidly, bloom effectively, but never get so large as to crowd out other things.

As to the matter of cost, I think you would find the shrub border cheaper than the fence, and whereas the fence will need some maintenance each year, shrubs will need none after they are established, and will grow and become more lovely every year. To get a quick effect you could get just a few large plants, for the main masses, and the rest small, inexpensive ones, which will grow on later.

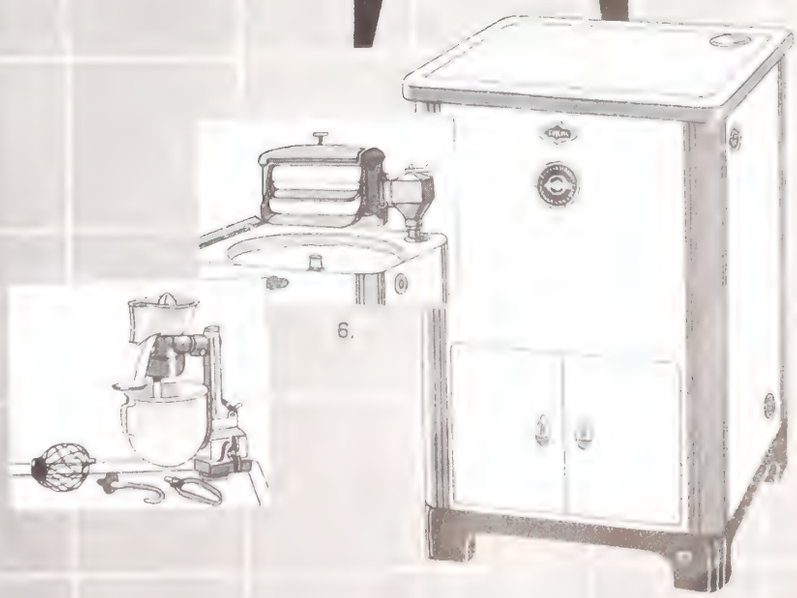
Q During the first part of July, after the German Iris and the Siberian Iris have bloomed, my garden lacks color. What plants would you suggest to fill this gap? Later on I have masses of Phlox and Asters which give me color till late fall.

A Your experience is quite usual. There is apt to be a gap in the color sequence of many gardens at this time. You can prolong the Iris season, of course, by adding a selection of the Japanse varieties (*kaempferi*) to the sorts you have. In addition to these I would suggest the newer sorts of Hemerocallis like *ochroleuca, thunbergi,* Kwanso, and Sir Michael Foster. Platycodons bloom at this time, either white or blue, Butterfly Weed (*aesclepias*), Phlox Miss Lingard and Miss Verboom, several sorts of *Lychnis, Sidalcea,* and *Campanula lactiflora.*

Q My garden is quite formal, being surrounded by a high hedge, and definitely balanced on the long axis. On one side, however, it is shady and on the other sunny, on account of the direction in which it faces. I have trouble in getting things to grow on the shady side, and consequently my color masses in the beds do not always balance as well as I would like to have them. Do you know of any plants that will provide good masses of bloom, and at the same time withstand shade?

A This problem can be got at from three different angles. It may be possible to lighten the shade somewhat, though perhaps not in your case. If, however, the shade were being caused by an overhanging tree, you could thin out the branches somewhat, without, of course, damaging the shape of the tree, but letting in more light. Then you may be able to minimize the effect of root competition on the part of the hedge, which, added to the shade, makes the problem worse. Many plants will thrive in shade, if they do not also have to contend with the roots of trees or large shrubs. Root pruning will temporarily keep the hedge from sending its roots out into the flower beds, but this (*Continued on page* 91)





WHETHER one is building or rebuilding a home, the result is only as modern as its mechanical equipment, some of the newest of which is illustrated here. For small families there's the new Westinghouse refrigerator chest (1), 36 inches high. The smart gray and black steel cabinet of the new Quiet Maytag oil furnace (2) was styled by Donald Deskey.

DISHES, knives and forks are washed, rinsed and dried untouched by human hands in the dishwashing unit that is part of the monel metal sink (3) of the International Nickel Co. Graduated heats for different types of materials, extra large ironing surface and streamlined design are new features of the new iron (4) of the General Electric Co.

THE de luxe General Electric kitchen mixer, with its accessory parts, is always in position for use in a special cabinet (5). A compartment in the bottom can be used for additional equipment. The new Thor clothes-washer, dryer and ironer (6) is also wired for radio, equipped with a mixer, and has a well-finished top that serves as an auxiliary table

FOR A MODERNIZED KITCHEN

Finds for fall decorating



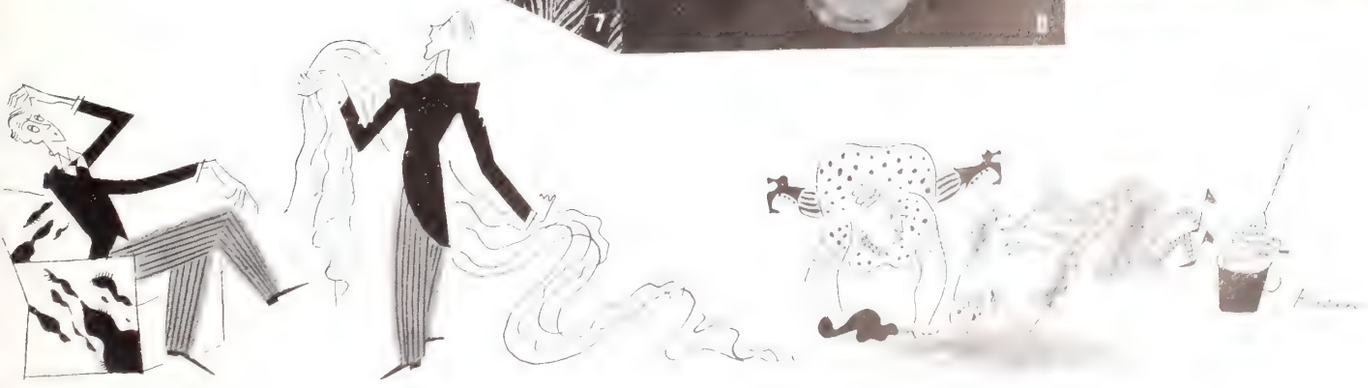
PAUL CHALLIN designed this Thibaut wall paper for the French living room scheme shown on page 62. In off-whites on green. (2) This modern tea set of beautifully flowing lines and plain surfaces is Robert Locher's latest Modern-Classic design for Rogers, Lunt & Bowlen. (3) Three Strahan papers to take the worry out of your fall decorating. The ribbon design may be obtained in the following color combinations: pink and white; cocoa, cream and red; or chartreuse and white. Authentic reproduction of old block paper, sepia and cream. The medallion in the third paper is in silver, black and white on yellow

TUNE up your kitchen with (4) these Mirro-Aluminum utensils with big jade knobs on the black alumilite covers: McCreery. The tube in the center is an electric freezer which makes satin-smooth ice cream in automatic refrigerator: Hammacher-Schlemmer. (5) Two smart shower curtains—a plaid rayon and cotton Glendale design is in green, blue or brown with white; Kleinert's sheer white "Illusion", with monogram designed by Marguerita Mergentime: Lord & Taylor. (6) These new decorative Kensington aluminum accessories, designed by Lurelle Guild, are in satin finish with cast brass trim: B. Altman

TWEEDS are definitely in the fall upholstery picture. (7) Herringbone pattern, brown and white, and white ribbed weave. Snowball cotton material, red, blue or brown with white. Fortnum & Mason's; imported by Dan Cooper, Inc. (8) New electric server with three compartments for hot food. Thin and chip coffee set are Chase. Brass & Copper designs in chromium: Ovington's. Round aluminum cooking and serving dish: Russel Wright. (9) Pleated écru linen shade, brown drawn-work; white parchment, silk swag; écru parchment, brown and écru leaves: new Hanson designs: Wanamaker's. White knit Cellophane: Stern's. (10) Cannon's latest ideas in towels are a small size Terry face towel and twin sets in harmonizing colors. Top Jade towels white borders, to go with white set, jade borders. Ribbon border decorates other towel: Altman's







ACTIVITIES FOR GARDENERS IN OCTOBER



"ANY way ye want to look at it, I've allus claimed thet Apple-trees is purty nigh to be'n' God's greatest gift to Man Shade an' comfort fer him in summer, wood fer quiet fires to keep him warm in winter, a heckty-p'tatial sight fer his tired eyes when spring gits a-goin' an' covers ev'ry branch an' twig with pinky-white blooms, the best o' food an' drink fer his stomach mighty close t'ever'body, in the year. If them things don't total up to a durn fine gift I dunno whut does. Nor ye can't scurcely decide which of 'em counts fer the most in the way o' doin' a buddy's soul good, neither—leastways, I can't, an' I've lived with Apple-trees all me life, like dad an' grand'dad afore me.

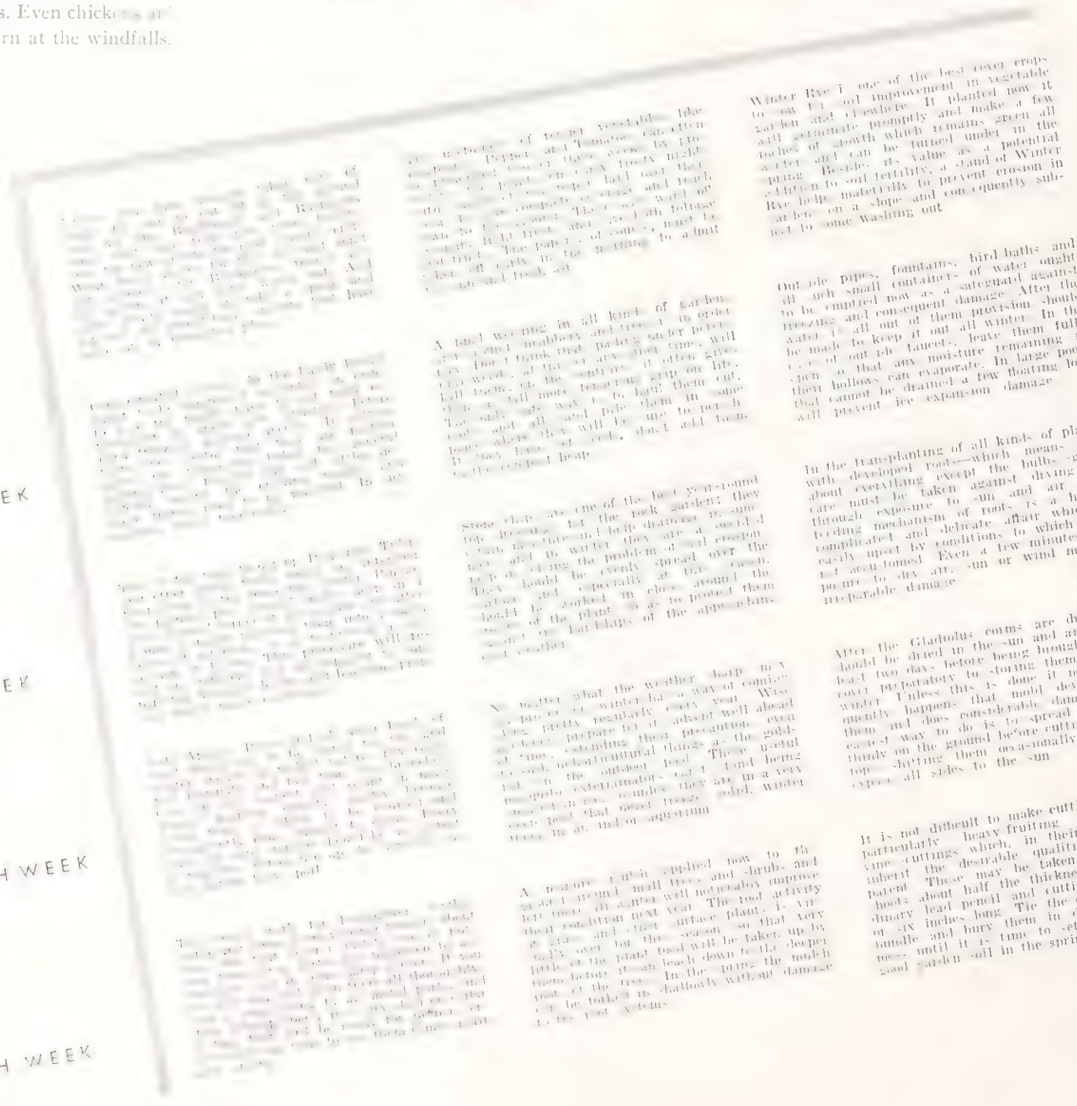


"It's [illegible] country folks most gener'ly reelizes how much Apples mean. Somehow, in October, they just natcherly seem to flavor ev'ry minute o' the day an' night, wherever ye turn. In the big orchards, on the gnurly old lonesome trees up in the hill pastures, along the roads an' 'round the barns of ev'ry farm in the hull countryside ye see an' smell 'em. There ain't scurcely a critter that ain't chawin' Apples in one way or 'nother, from us old fellers a-munchin' away the livin' right down through the women folks an' children to the cows an' hosses. Even chickens an' yaller-jackets take their turn at the windfalls.



"I CAN'T SAY it's the eatin' part thet most folks think of when it comes to Apples. Less'n they're real country raised they ain't hardly got a notion o' the drinkin' end of it, er if they hev, it's only fer a leetle while in the fall. But to us old squ'rls it's the cider thet counts fer the most, I reckon, 'specially after winter shets down. Give me a good stove an' a warm kitchen, a ker'sene lamp an' a jug o' real hard cider, an' I don't ask fer no greater comfort on a bitter cold night."

OLD DOC LEMMON.





···London Coffee House · Philadelphia 1776···

JUST AS THEY ENJOYED IT !

Real Philadelphia PEPPER POT by Campbell's

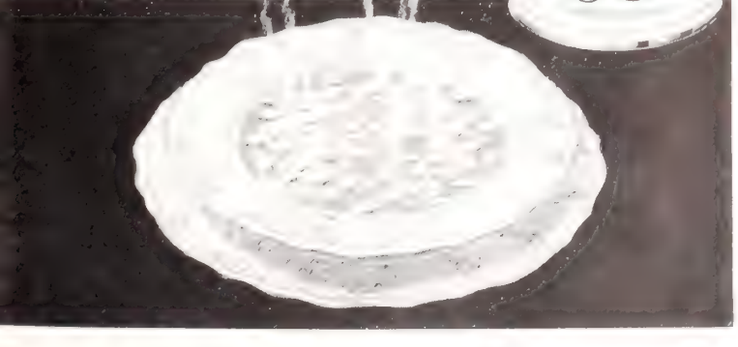
A MAN'S SOUP

NRA CODE

21 kinds to choose from...

Asparagus	Consommé	Ox Tail
Bean	Julienne	Pea
Beef	Mock Turtle	Pepper Pot
Bouillon	Mulligatawny	Printanier
Celery	Mushroom (Cream of)	Tomato
Chicken		
Chicken-Gumbo	Mutton	Vegetable
Clam Chowder	Noodle with chicken	Vegetable-Beef

LOOK FOR THE RED-AND-WHITE LABEL



OLD Colonial Philadelphia gave many precious heritages to the nation. In the culinary world none endures with a more potent charm than that sumptuous delight of the dining-table, Philadelphia Pepper Pot. And Campbell's bring it to your table, true to all its mellow traditions.

For Campbell's recipe derives straight from Colonial kitchens —authentic to every last fine touch of its enticing seasoning. It's a soup that fairly teems with luscious goodness. Tempting morsels of tender meat; diced potatoes and carrots, wholesome macaroni dumplings—with sparkling seasoning of whole black peppercorns, fresh parsley, savory thyme, marjoram and sweet pimientos. Truly "unusual", truly delightful is Campbell's Philadelphia Pepper Pot!

Double rich! Double strength!

Campbell's Soups bring you condensed, concentrated goodness. You are buying double richness—double strength. So when you add an equal quantity of water in your kitchen, you obtain twice the quantity of soup at no extra cost. Campbell's Soups are the finest soups you can buy.



she said . . . "*But . . how do you keep such a nice polish on your bathtub?*"

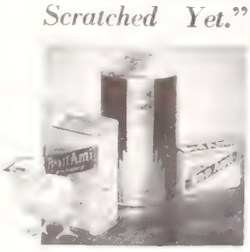
I said . . . "*I just use Bon Ami. It does more than clean . . . it always leaves a beautiful lustre and shine!*"

YOU can expect more from Bon Ami than just removing dirt. For Bon Ami transforms your bathtub . . . gives it a new "face" . . . a sparkling polish that shines like satin.

Just run your hand over this new "face." Notice how *smooth* it feels. That's because Bon Ami doesn't scratch, as ordinary cleansers do. Bon Ami absorbs the dirt—"blots it" up. Also, you'll find it doesn't clog up drains, but washes away instantly. And you'll be pleased to learn that it doesn't redden or roughen your hands—and has no odor.

Use Bon Ami for *all* household cleaning. It is equally effective for everything—from bathtubs, tiling, refrigerators and kitchen sinks to windows and smooth painted woodwork.

. . . the cleanser that . . . "Hasn't Scratched Yet."



To suit your taste . . a Cake, a can of Powder or a Deluxe Bathroom Package.

Bon Ami

A coöperative venture in decoration

(CONTINUED FROM PAGE 58)



THE bookcase is an interesting adaptation of a famous 18th Century breakfront type. The wing chair is covered in a chintz that matches the linen curtains

at the edges with a lighter green fringe.

We have paid particular attention to the dressing table, since we know the dream of every woman's life to be a dressing table that is good-looking, well made, practically designed. The skirts of this one swing back to reveal a beautifully finished table with plenty of drawer space for jars and bottles.

A cool green and white ivy patterned wall paper is relieved by white woodwork. Throughout the room is a great deal of clear yellow. Over lace curtai we have hung satin-striped taffet charmingly feminine with their bo pleated ruffles. Bedspreads and dressi table skirt are a new open-mesh wea in the same yellow.

The floor is covered with broadloo carpeting, in a gold color that echo the fabric tones with a deeper note.

Fresh flowers abound in all ou rooms. No designer has yet been able t

(Continued on page 80)

WHEN it's time for cards, the bridge table and chairs are ready, being a permanent group. For practicality, the table has a leather top; for decorative interest, the table and chairs are finished in a green lacquer



A HIGH-ARM sofa has a tufted back and is covered in a bright yellow and white textured cotton, edged with fringe. The morning room is well provided with small tables to hold lamps, the inevitable cigarettes, etc.



MARTIN BRUEHL



The Opening of a Door

Music, to children, is like the glamour of a secret room. To its enchanted threshold, some sure instinct guides them. . . . The discerning parent knows this, and, through the crowded corridors of youth, early conducts the sensitive child into a realm of wonder and delight.

Yet if musical training had as its only goal success on the concert stage, parents might wonder whether the hazard were worth the effort. Genius, even today, is all too rare. But fortunately, music is something more than bright lights and fame. . . . It is a personal escape from world-weariness, a joy, an adventure in fascination. To translate, on a Steinway, the spirit-stirring moods of music's immortals is well within the opportunity of almost every child.

That a child should learn on a Steinway, at once the strongest and most perfect instrument, is the considered opinion of informed parents and teachers here and abroad. Impressionable talent must be developed undistorted . . . the youthful ear attuned to correct tone and pitch. . . . And, in a subtle manner, a Steinway in the home connects the child with a distinguished musical tradition. Virtually every great pianist from Liszt to Hofmann has used the Instrument of the Immortals.

For all its excellence, the Steinway is a piano that can easily find a place even in the home of very modest income. You need not wait until you have the full purchase price at hand. Simply make a small down payment, and the balance will be conveniently distributed. And your Steinway will be delivered *at once*.

THE NEW STEINWAY ACCELERATED ACTION

Accelerated Action, now a feature of every Steinway, increases the power and beauty of the piano's tone, permits greater precision in playing. This is an improvement of historical importance both to the young student and to the most accomplished pianist. Yet the cost to you is no greater! See . . . hear . . . play the new Steinway today!



$1175

THE INSTRUMENT OF THE IMMORTALS

STEINWAY



Always welcome

Today . . . tomorrow . . . sometime soon . . . marks a day important to someone who is important to you. And . . . every occasion that calls for special notice, calls for Whitman's Chocolates. For Whitman's is always the welcome gift in candy. Doubly welcome . . . for it is America's finest, and it is from you!

Every desire in candy is satisfied with Whitman's delightful variety of costly nuts, luscious fruits, delicious honey nougat, fluffy marshmallows, smooth creams, tempting crisp and chewy centers . . . in Whitman's incomparable chocolate coatings. Here is the gift supreme in candy!

Your Whitman Agency has beautiful packages, for every occasion, every taste . . . fresh, direct from us . . . at 25c to $7.50. Why not make your selection now?



The SAMPLER
America's best-liked box of candy — 17oz., $1.50 — also 2, 3, 5 lb. sizes.



The FAIRHILL
Outstanding box of candy at $1 lb. Also 25c, 50c, $2, $3, $5 sizes.

The thing to do . . . take . . . give . . . send

Whitman's CHOCOLATES

NRA

© S. F. W. & Son, Inc.

A coöperative venture in decoration

(CONTINUED FROM PAGE 78)



THE sideboard shows the interesting Chippendale fretwork motif which sets the style for the entire dining room. The crotch mahogany panels give interest

invent a decoration that vies in variety and charm with natural flowers, although artificial blooms are now amazingly true and effective.

While most of the decorative elements of the rooms are based upon traditional forms, considerable freedom is used, particularly in the introduction of fresh, attractive colors and the mingling of modern fabrics with historic types. Thus, the rooms have none of the look of museum exhibits but are livable interiors in which moderns, young or old, could feel immediately at home. A similar modern feeling prevails in the over mantels and pictures.

Readers in many parts of the country will have an opportunity of seeing these rooms for themselves in stores which have coöperated with us. See the actual rooms if you can. We were not able to illustrate all their points of charm and comfort in the photographs. See if you do not agree with us that in this Year of Grace, 1934, beauty is not a mere matter of price tags.

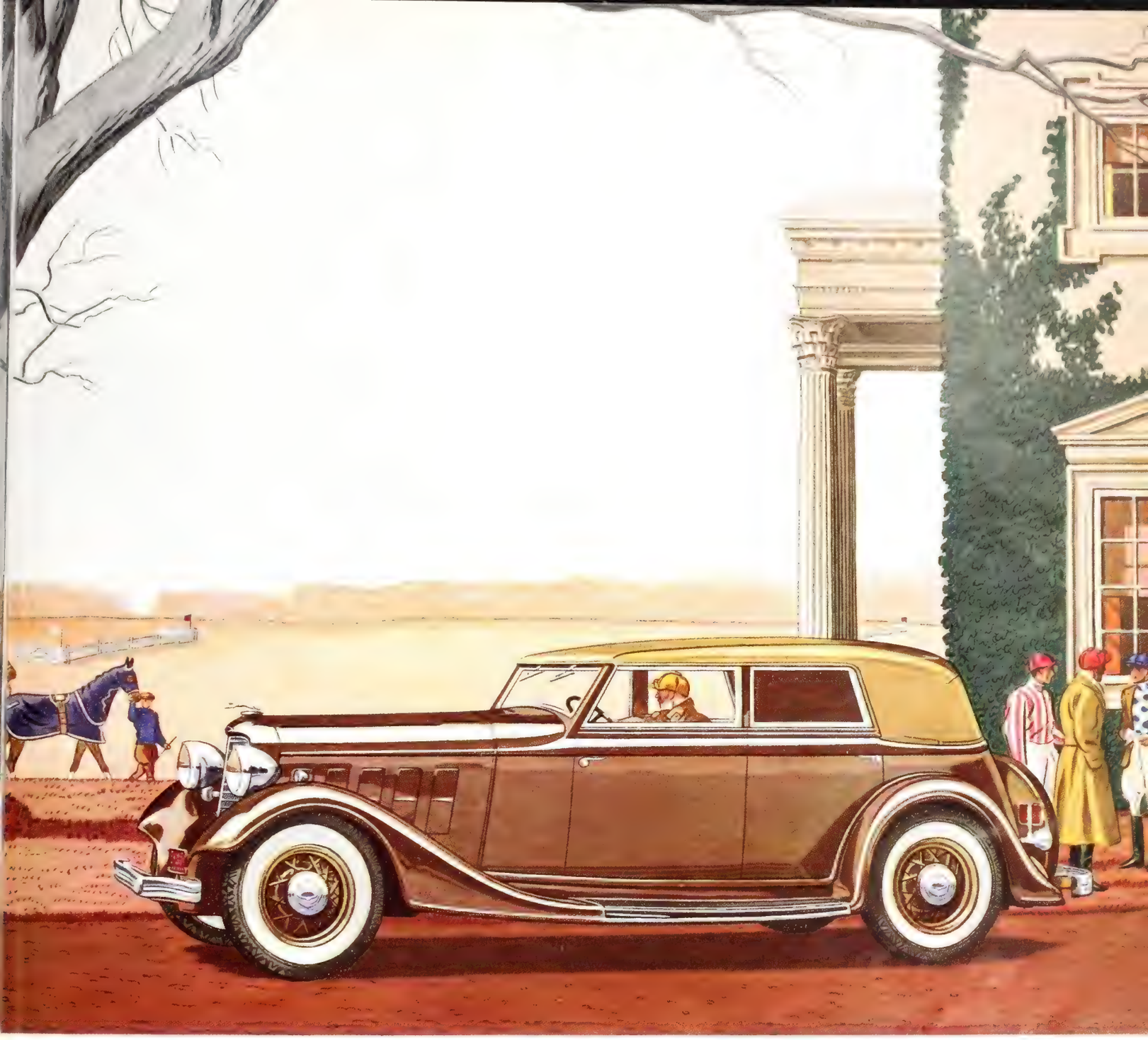


A PLACE for household accounting, etc. in the morning room is provided by a bone-white desk which occupies a corner by the bay window. Both desk top and chair seat are in white leather

HERE'S the way that those four interesting, sectional chairs in the living room will look when we push them all together to make a long, comfortable sofa facing the fireplace



MARTIN BRUEHL



THE FIVE-PASSENGER CONVERTIBLE SEDAN-PHAETON

The LINCOLN

It is no coincidence that next to many a sportsman's affection for his horses is his pride in the car he drives. Courage, endurance, power, speed in the one have their almost animate counterpart in the other. The conquests of the Lincoln are decisive. A college student driving steadily from Pittsburgh to Denver . . . a citizen of Michigan who has spent on replacements less than $100 in 79,000 miles . . . a Florida business man purchasing his eighth Lincoln in preference to an airplane . . . to these people, and to owners everywhere, the Lincoln *is* as nearly perfect a motor car as it is possible to build. The V-12 cylinder engine, developing 150 horsepower, Lincoln engineers declare unsurpassed by any they have thus far designed. Throughout, the car is a luxurious expression of ideals honestly interpreted....The Lincoln is available in two wheelbases—and in standard and custom-built bodies



Courtesy The Davey Tree Expert Co.

Autumn

HOLDS A FESTIVAL OF COLOR AT

THE GREENBRIER

Splashed in crimson and bronze and burnished gold, bathed in warm sun and crystal-clear air, the Alleghenies call devotees of country living to The Greenbrier in autumn. For life at The Greenbrier is attuned to the mountains in their October glory. Like to ride? Miles of bridle trails—through fragrant woods—along winding streams—to mountain tops. Prefer tennis—golf—or polo? Keen competition will stimulate your game to top form. Feel like lazing in the sun? It's worth it. In this golden mood of Indian Summer, each moment seems suspended in beauty that should last forever.

Autumn season rates at The Greenbrier are very reasonable—from $9 per day, European Plan, with A la Carte or Table d'Hote service offered; from $12 per day, American Plan. Illustrated literature describing The Greenbrier will be sent to you upon request.

White Sulphur Springs

WEST VIRGINIA

THE GREENBRIER AND COTTAGES L. R. JOHNSTON, GENERAL MANAGER

A course in fish for the fish course

(CONTINUED FROM PAGE 47)

...y until the butter has been melted ...me not to let it boil.

...delectable sauce to take the place ...ollandaise for boiled fish is made ...opping fine 2 shallots or white on... ...plenty of chervil, some parsley and ...en tarragon leaves, and adding the ...d rind of 1 lemon. Next add a ...oon of tarragon mustard and mix ... Add 1 cup of slightly beaten thick ...n and the beaten yolks of 2 eggs ... in a double boiler or on a very low ...nd add a lump of butter the size ...n egg. Stir incessantly and don't let ...oil. When thickened, add salt and ...er to taste and the juice of ½ lem... This is particularly good with ...d Turbot or Black Bass.

...ith plain broiled fish serve ¼ ...d of melted butter in which the ... of ½ lemon has been mixed.

SHAD ROE MOUSSE FOR TWELVE

...emove the flesh only from 2 pounds ...resh Halibut and put the bones, odd ... and skin in an enamel sauce pan ... a small lump of butter onion ...ped fine, a little bouquet of parsley, ...ay leaf, a tiny pinch of thyme, a few ...percorns, 3 cups of water and 1 of ...te wine. Put on the fire to simmer. ...is liquid is to use later in making ... sauce. Put the raw fish through the ...t grinder, add the unbeaten whites ... 6 eggs and mash the whole thing ...ugh a very fine sieve. Add salt ... and pepper and stir well until it ...ckens up a bit, then gradually add ...int of cream. In the meantime, cook ... about twenty minutes 3 pairs of ...d Roe slowly in a frying pan with ...nty of butter. Carefully remove the ...n and veins. Mash the roe lightly ...d add it to the fish paste. Mix well, ...d another cup of cream and then sea... ...n to taste.

...Butter 2 medium-sized fish-shape ...lds and decorate the bottoms with ...ips of red pimento. Fill the molds ...th the mousse, packing well to get ...wn into all the crevices. Put molds ... the refrigerator and keep them there ...til forty minutes before you will be ...dy to serve. At that time place the ...lds in a pan of hot water, cover with ...piece of buttered white paper and set ... a moderate oven (about 400°) to cook. ...In the meantime, make the founda...on for your sauce by putting ½ cup ... butter in an enamel pan to melt. Stir ... ¾ cup of flour and cook a minute or ...o without browning. Add gradually ...e strained fish stock, of which there ...ould be about 3 cups. Continue to ...ok in a double boiler until ready to ...rve. Then add the yolks of 2 eggs ...ich have been beaten up with ... ...p of thick cream, stirring continu...sly and making sure it does not cook ...y more. At the last moment add a lit... ...e paprika and stir in 1 cup of good ...erry and the juice of 1 lemon. Pour ...ound the mousses, which have first ...en very carefully emptied from their ...olds onto warm platters. Garnish and ...rve at once.

SOFT-SHELLED CRABS AMANDINE FOR SIX

Order 12 small soft-shelled crabs ...ured ready for frying. Blanch and ...y well ½ pound of good almonds and ...d in slivers with a sharp knife. Clar... ...y 1 cup of butter. Put a small lump of butter in a frying pan, add the almonds and sauté them until a light brown. Drain and keep warm in the oven. Wash the Crabs and dry them well on a cloth. Roll lightly in flour and fry them in the very hot clarified butter. When done and of a fine color put them on a hot platter. To the butter in which they were cooked, add the juice of 1 lemon. Strain this butter over the crabs and sprinkle with the slivered almonds. Garnish with lemon and parsley and serve at once.

LOBSTER SURPRISE MOUSSE FOR FOUR

Remove the skin and bones from 2 pounds of fresh Halibut and keep them. Put the flesh through a meat chopper, add the whites of 6 raw eggs and put through a very fine sieve. Mix well with a wooden spoon until quite thick, then salt and pepper and gradually add ½ pint of cream. Put this in the refrigerator for future use.

Put the fish skins and bones in a little enamel pan and add 1 carrot cut up fine, a little parsley, thyme, bay leaf, 1 onion, 2 cups of water and let simmer gently.

Cut up a 4-pound Lobster while still alive. This is done by inserting a sharp knife in its back between the body and tail shells, severing the spinal cord. Then with a hammer and strong knife chop off the claws and split lengthwise. When this is accomplished, remove the stomach and intestinal canal. Put a large lump of butter in a large iron frying pan and pour in ½ cup of olive oil. When it is hot, put in the lobster and its claws and cook until it turns red all over. Then add 1 onion chopped fine, a wine-glass of cognac, one of white wine, a soup-spoon of tomato paste, a cup of the liquid from the fish bones and skins, a fresh pinch of thyme, another bay leaf, a sprig of parsley and a little salt and pepper. Simmer for about eighteen or twenty minutes. In the meantime peel a dozen mushrooms, wash well and slice fine. Put a piece of butter the size of an egg in an enamel pan and add a little lemon juice, a little water and cook the mushrooms in it for three minutes. Drain the juice into the lobster, and save the mushrooms.

When the lobster is done, carefully pick out all the meat and slice it in fairly large pieces. Take all the shells of the Lobster, pound in a mortar until well crushed, put in the sauce and continue to simmer while you strain the finished sauce. Melt 1 tablespoon of butter, add the same quantity of flour and then the strained Lobster sauce. Simmer until quite thick, then add the lobster meat and the mushrooms. Now butter well a quart nickel mold and with a spatula knife carefully line the bottom and sides of the mold with an inch thickness of the Halibut paste which you have reserved. Keep out enough of the paste to cover the top of the mold with an inch thickness, too. Now carefully fill the center of the mold with the Lobster and mushrooms and cover to the top of the mold with the rest of the paste. Take the rest of the paste and carefully spread it so as to completely cover the Lobster. Now place the mold in a baking pan of cold water and put on the stove to heat. When it boils, put in a hot oven for twenty-

(continued on page 58)

B. ALTMAN & CO.



Altman opens twelve newly redecorated rooms . . . original, dramatic, brilliantly executed, and so ably adapted to present-day living that you will want to have us duplicate their ideas at once in your own home. SEVENTH FLOOR

THE ALTMAN STAFF OF INTERIOR DECORATORS IS READY TO HELP YOU PLAN AND EXECUTE [illegible]

Fifth Ave., New York · East Orange · White Plains

★

The
George Washington

STILL

the most wonderful train in the world

. . . and some of the things that make it so



Plenty of reading matter and lamps in the Lounge car.



A fine table . . . good company . . . and the hours seem short!



Select an inviting dinner for as little as seventy-five cents.



No need to go all the way to the end of the train to reach the dining car.



Three years ago Chesapeake and Ohio reached boldly into the future and produced The George Washington—the first genuinely air-conditioned long-distance train. But air-conditioning was not its sole contribution to travel comfort. Schedules permitted departure at a convenient break in the business day, arrival at a logical hour in the morning. In every detail—from the Colonial carpet to the collector's prints on the ivory walls of the Tavern car, from the Duncan Phyfe chair at the dinner table to the cheerful lounge cars, from the simple buffet service to the tastefully served dinner—The George Washington gave the world something entirely new in railroad transportation. Early American in spirit, modern American in its democratic prices, The George Washington today carries forward the finest traditions of American taste and comfort.



George Washington's Railroad
CHESAPEAKE and OHIO
Lines
Original predecessor Company Founded by George Washington in 1785

The ticket agent of any railroad can route you on the Chesapeake and Ohio. Insist upon it!

★

A course in fish for the fish course

(CONTINUED FROM PAGE 81)

five to thirty minutes to set. Empty it out carefully onto a hot platter and pour any of the sauce which you may have left over, around it. Garnish with sprigs of parsley and serve at once.

FILET OF FLOUNDER FOR SIX

Have the fish man remove the filets of 4 Flounders, but take the bones and skins as well. Butter plentifully a large enamel baking pan and sprinkle it with salt and pepper. Chop fine 3 shallots and sprinkle the bottom of the pan with them. Wash the bones and skins well and put them on the bottom of the pan. Lay the filets on them carefully. Pour over them 6 tablespoons of white Burgundy wine and salt and pepper them lightly. Add 6 tablespoons of water. Be sure that you have a hot oven, then set the pan on the stove. When the liquid boils, put the pan into the hot oven and let the fish cook for about seven or eight minutes.

In the meantime, cook 2 dozen little Shrimps by plunging them in a boiling court bouillon consisting of ½ cup of white wine, 2 cups of water and the usual chopped onion, carrot, parsley, bay leaf and pinch of thyme. Cook for ten minutes. Drain and remove heads, shells and intestines.

Now peel 16 little, white mushrooms. Reserve 6 or 8 of them and chop the rest. Put the whole ones and the chopped ones in an enamel pan with 3 tablespoons of butter, the juice of 1½ lemons, some salt and pepper and a cup of water. Then let simmer for five or six minutes.

For a sauce, melt 2 level tablespoons of butter, add the same quantity of flour and let cook without browning for a minute. Now add enough strained juice from the pan in which the filets were cooked, and from the mushrooms, to make a fairly thick sauce. Let it simmer while you arrange the filets carefully on an oblong glass cooking dish. Place the whole mushrooms on top of the fish and the Shrimps around the edge. Add 3 tablespoons of thick cream to the sauce, and more mushroom juice if too thick, salt it if it needs it and stir in a small lump of butter. Pour this sauce carefully over the fish and put the dish in a hot oven or under the grill to brown. Boil 3 truffles for three minutes in white wine. Slice and decorate the fish with them, also garnish with a sprig of parsley and serve at once.

SKATE WINGS WITH BEURRE NOISETTE AND CAPERS FOR SIX

Make a court bouillon consisting of water, 1 onion, 1 carrot, chopped fine, a bouquet of parsley, a pinch of thyme, a bay leaf, some peppercorns, a little rock salt and about a wine glass of vinegar. Let the bouillon cook for half an hour, then plunge in 6 pounds of Skate fish which you have washed carefully. Let it boil up once, then put on the back of the stove and cook so slowly that the water will not even ripple. Skim carefully while cooking. In about half an hour it should be done. Take it out of the liquid and gently scrape off all the skin. Keep warm while you make the sauce by melting some butter slowly and letting it simmer until it browns. Salt and pepper it and add tablespoon of chopped parsley, some lemon juice and vinegar to taste and ¾ cup of C pers. Pour over the fish and serve once, garnished with fried parsley.

NEW ENGLAND CLAM CHOWDER

There are many ways of maki Clam chowder, but only one way is rig according to New Englanders. They g really emotional about the horror a sacrilege of using tomatoes and Qu haugs the way we New Yorkers d They wax so eloquent about "Clams white as snow" (meaning soft-she Clams) and creamy milk straight fro the cow that we end by trying the recipe, and once we have we general end by agreeing with them.

Put three dozen soft-shelled Clan (from which you have carefull strained the juice) through the me grinder. Put them back in their ow liquor in a saucepan and cook gentl for three minutes. In the meantime peel and cut in small squares 3 larg potatoes, and peel and chop fine 1 on ion. Cut 6 ounces of bacon in sma squares and cook until done, then tak out the bacon, leaving the grease in th pan. Brown the onion very lightly i this grease. Stir into this 2 tablespoon of flour, pour the juice off the Clams put a small piece of butter in the pa with them and keep them warm. Coo the flour and bacon fat for two minutes then gradually add the liquor from th Clams and the diced potatoes, and cook until the potatoes are tender. Heat 1 quart of rich, fresh milk, and when ready to serve the chowder add th Clams and the potatoes and their juice Salt and pepper (freshly ground) t taste. Serve at once with warm, crisp pilot wafers.

For the moments and places whe fresh fish is not obtainable the following recipes are all marvelously good.

TUNA OMELETTE FOR FOUR

Open a medium-sized can of Tuna fish, pour off the juice and put the fish in the top part of a double boiler to heat, breaking it up gently with a fork. In a separate pan melt 1 heaping teaspoon of butter and stir into it 1 heaping teaspoon of flour. Cook a minute or two and add ¾ cup of hot, thin cream. Cook until thick, then remove from the fire, add salt and pepper and stir in 2 tablespoons of grated parmesan cheese. Pour this sauce on the fish, mix well and keep warm in a double boiler.

In the meantime, prepare a tablespoon of chopped, tender chives. Clarify 2 tablespoons of butter, add to this the juice of 1 lemon and the grated rind of ½ lemon.

Now make the omelette. First put your serving platter to warm. Then break 7 fresh eggs in a bowl, salt and pepper them, add a dash of cold water and beat with a fork. Put a piece of butter in a good, smooth frying pan and heat the pan until really hot. Dump the eggs into the pan all at once. Put them on a slow fire and let them set a minute. Then, with a fork, lift up the cooked parts so that the raw part runs under. Be sure not to cook too fast. When the eggs are all slightly thickened, spread the Tuna over half of the omelette and put the blaze on a little stronger under

(*Continued on page* 85)

How to Drink VERMOUTH



of course we mean

MARTINI AND ROSSI VERMOUTH

To most people, vermouth means Martini & Rossi, but we specify it —as we hope you do when you buy, or order in restaurants—because vermouths differ like everything else. Martini & Rossi comes as close to being the standard as anything very well can. It is preferred all over the world and has been for generations. It literally covers the globe. Its list of warehouses and branch offices begins: Addis Ababa, Abyssinia; Aden, British Somaliland; Alexandria, Egypt; Athens, Greece.

Next time you go to your dealer's, remember that THERE ARE ONLY TWO KINDS OF VERMOUTH, "ITALY" AND "DRY"—AND MARTINI & ROSSI MAKES BOTH. It's nice to have a bottle of each on hand.



The Martini is a dependable creature. Hosts sometimes call it "Old Faithful" because not one guest in twenty demurs. Let your palate choose between: 2 parts gin, 1 part "Italy" Vermouth; and 2 gin, ½ "Italy" ½ "Dry" Vermouth. The Manhattan, runner-up in the popularity contest, is simply a Martini made with rye whiskey instead of gin.



The Mixed Vermouth, continental apéritif, is finding a niche for itself with those who don't like a cocktail's vigor. (Even if you like the vigor, this is nice as a change). It is half "Italy," half "Dry" and many people keep a decanter of it on hand.



The Americano, classic drink of Italy, answers the really serious problem. What to serve the non-beer drinkers when you're serving beer. If you serve them spirits, the party splits. An Americano fills the gap because it has just about beer's strength. Forgive us for the word, but this drink really has *chic*. Recipe: a portion of "Italy" Vermouth, several dashes bitters, twist of lemon peel, seltzer and ice.



The Vermouth Cassis is as much a part of Paris as the Bois. Two parts "Dry" Vermouth, one part Crème de Cassis (black currant liqueur), fill up with seltzer and ice. A grand, mild drink with a delicious fruit taste.



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Long live that noble Cocktail . . .

THE BACARDI PRESIDENTE!

Two nations are represented in the Presidente. Cuba is there, with its greatest gift to man—Bacardi, the world's most famous brand of liquor. France is there with its Noilly Prat, its finest Vermouth. Two nations give their best to America's delight. So Viva Cuba! . . . Vive la France!

• • •

½ jigger Bacardi
½ jigger Noilly Prat French Vermouth
1 dash of Grenadine
Stir with ice, twist orange peel on top
If you prefer it dry—omit the Grenadine



BACARDI

Schenley Import Corp., Sole Agent in the United States for Compañia Ron Barcardi, S. A.

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Schenley
IMPORTATIONS

Looking an ancient house in the mouth

(CONTINUED FROM PAGE 43)

of excavation. Do not expect to find cellars under wings and sheds. This was never the practice, so if these are to be converted to uses for which excavation is desirable, here is another item for the adding machine.

With the foundation and its needed repairs noted, begin appraising the condition of the outside walls and the roof. Sometimes a shingle roof will be found in good order, or at most have two or three minor leaks which can be repaired. More often the first thing that must be done when renovation starts is a new roof, which in extreme cases will include new boarding beneath shingles. As with sills, roofs sloping to the north and east are more apt to be out of repair, and for the same reasons.

If the frames of doors and windows are so loose that they can be lifted out of the side walls, the situation is serious and a carpenter must do something about it. That something is rebuilding. Putty and paint are of no avail when jambs, sills and lintels of windows are worn out. This can be found in houses built of any material, and because of the handicap which it puts on heating during cold weather repair is almost essential. It is extravagant business trying to heat a house when wind whistles in around doors and windows.

If the fabric of the side walls is of shingle, clapboard or other types of finish, decide whether the material is sound enough to warrant repainting, or whether it must be renewed. If the siding has not weathered so much that loose boards cannot be refitted, it is advisable to repaint it. The objective of paint is to close the small cracks and preserve the wood. Old wood that has gone many years without painting will absorb much more than new, but it is surprising what can be accomplished with two or three coats of paint on siding so weathered as to seem worthless. A new exterior robs an old house of some of its antique look, so preserve the old if possible. Carpenters, painters and contractors to the contrary notwithstanding.

STONE OR BRICK

Where walls are of stone or brick, the mortar of the joints probably has so disintegrated under wind and rain that repointing is needed. This also applies to the chimney, from ridgepole to top. Frosts may have heaved individual stones so they must be reset. Expect this in places where leaking down-spouts have been allowed to remain. If the walls have settled badly, lintels or sills of door and window openings may be cracked and need renewing.

Sometimes an old house has exterior walls of plaster. Patch cracks and spots where the plaster has come loose from the lath. Old plaster has a texture and patina that modern stucco cannot simulate, so preserve it if possible.

Indoors there are many things to be observed and appraised, but fireplaces come first. Expect to find the fireplaces disused and closed with fireboards or bricks. Sometimes the mantels have been removed and new flooring laid over the hearthstones. Some detective work in examining the logical locations for fireplaces will tell whether they have been torn out or just concealed beneath lath and plaster. If mantels have been removed, look for them in the attic or on the rafters of a shed. More than one fine old mantel has been rescued from such a hiding place, and I know of one great fireplace, complete with crane and wrought iron cooking utensils, that reposed safely behind an unsuspected opening, covered for fifty years or more with lath and plaster.

Where original fireplaces have been torn out and chimneys intended only to serve stoves put in their place, two courses are possible. The more costly way is to start from the cellar and rebuild the fireplaces according to the indications of original dimensions. The alternative is the Franklin stove which can be installed at moderate expense and connected to existing chimneys with lengths of stovepipe.

WALLS AND CEILINGS

The condition of the plaster on walls and ceilings indoors can be easily appraised. It is reasonable to expect cracks and that some of the plaster will be so loose as to need replacing. Removing it all and starting afresh is only advisable where a house has reached about the last stages of disrepair.

If some of the walls are of even the simplest featherboard paneling, preserve them. Original woodwork, doors and the like also should be viewed from the angle of making changes that will not discard them. The same applies to the old hardware, as a house with all original wrought iron hinges, latches and locks is both rare and valuable.

Look at the floors to see if they are of old wide boards laid random width and held in place by wrought nails. In houses prior to 1800 the floors were usually of hardwood, sometimes several varieties being used indiscriminately. With all their irregularities, they become a very pleasing feature when well scrubbed and waxed. Sometimes these old floors are concealed by new narrow-width flooring laid on top of them, and it is an easy matter to reclaim them by taking up the later work carefully.

The safety and soundness of stairways can only be determined by direct inspection. If treads move beneath the feet, additional nailing must be done and perhaps new supports are needed. Be careful of those leading to the cellar. They are more often than not somewhat rotten and may give way under heavy stepping.

If the glass in the windows is of the old, wavy, off-color sort, full of the bubbles and creases that characterized window glass in early days, make sure that it is not discarded during renovation. Workmen view it with complete scorn and will cast it aside if not put under iron-bound injunctions.

Wherever original doors and window trim have given place to modern machine-made products, a good carpenter can easily reproduce parts to match the remaining originals. Likewise, later additions to the house that are not in keeping with the original, such as porches, sheds, wings and illogical partitions can be readily re-

(*Continued on page 85*)


NEARLY RIGHT" WON'T DO
In Carpet Colors
Platinum
Platinum is the shade of gray that has won recognition for being exactly right in the popular vogue for gray themes. To be found only in Alexander Smith's Claridge grade.
Atlantic Green
Created to meet a definite need in decoration for a green that would give just the right soft, cool effect. Exclusively in Buckingham, the fine quality broadloom of Alexander Smith
Bride's Book—Free!
Our authoritative "Bride's Book of Floor-Coverings" sent on request. Write Alexander Smith, Division G. 2, 577 Fifth Avenue, New York.
AMERICAN
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RUG WEAVERS
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Alexander Smith Broadloom Carpets
BY NAME

Your House

GREAT or humble, every real home should be a center of beauty, comfort, safety, culture and economy. That is why a G-E electrical home is just naturally a real home. Food, cleanliness, warmth and entertainment are the four corner-stones of good living. Only recently has science provided them minus the toil and drudgery and hazards suffered by our grandmothers. Electrical cooking, cleaning, heating, entertaining and lighting are as necessary to the completely modern home as rain is to crops.

A Monitor Top refrigerator preserves and protects foods, does away with ice bills and freezes desserts with effortless certainty. A G-E electric range cooks as nothing else has ever cooked, by offering a constant and even flow of heat without fumes that spoil food flavors, or excessive vapors which steam and sputter a jumble of aromas. G-E ranges are clean as porcelain. They make *automatic* cooking possible. G-E kitchens are cool and pleasant and inviting.

The G-E Mazda lamp is the friend of lasting eyesight—the source of clear, natural light. Send for the amazing booklet "The New Story of Seeing." It will tell you astonishing things which science has discovered about you and your home. For entertainment there are G-E radios in an assortment of time-tested models, each of world-famous G-E quality. In gas or oil heating there is the revolutionary G-E single-unit, electrically operated furnace. The old-fashioned, steamy, soapy laundry G-E replaces with the dry, cool immaculate cleaning room equipped with the G-E clothes washer and flat-plate ironer. These make of an old laundry a new room for recreation.

A few years ago such modern dream-servants were unimagined. Now they are real. More: They are within reach of the humblest purse. The moment you install them they begin paying for themselves in actual cash savings. Science has found a way to wed the age and beauty and charm of the old home to the style and economy and freedom of the modern G-E electrical home. Living now is happier and very much easier for womanhood. In the W. & J. Sloane "House Of Years" exhibit on Fifth Avenue, this glorious combination of G-E 10 Best Home Servants is on exhibit. See it, or write for full information. General Electric Company, Dept. 10, General Electric Building, New York City.



GENERAL

of Magic



10

BEST HOME SERVANTS

GET THE ONES YOU LACK

ELECTRIC



Lucky girl! And wise mother! This is one gift that won't ever show its age. For a room is as young as floor. And this floor is Armstrong's Inlaid Linoleum—Royal Blue Jaspé No. 18 with white Linostrips for ing the modern design. Please note, too, the modern cork-paneled furniture. See these new ideas when you sh Specifications of the room shown above will be furnished on request.

A GIFT FOR THE MODERN GIR



who wants a modern room to call her very own

SHE may not have told you. But deep down in her heart every girl longs for a room like this. It will make her next birthday, or Christmas perhaps, a big event—with happy returns of the day for many years to come.

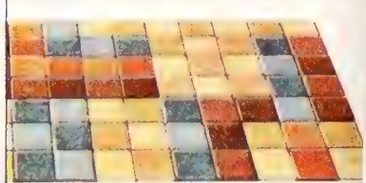
The "happy returns" are assured if you start this colorful gift-room with an Armstrong's Linoleum Floor. Such a floor never tells its age. Some of the happiness will come to you in easier housekeeping, for linoleum is so easy to care for. Then there is comfort—foot-easy comfort—with every step. Warmth and quiet are two more advantages. And the reassuring fact (be sure to tell dad this!) that your new Armstrong Floor, cemented over lining felt, will never call for costly refinishing.

What will please *her* most of all is the distinctive beauty of her new floor. The design above is only one suggestion. There are scores of other equally attractive interiors you can create with individually designed floors of Armstrong's Linoleum.

We'd like to send you a wh[illegible] lookful of gift rooms [illegible] rooms that will always stay young. Just write to Lancaster for "Floor Beauty for New Homes and Old." It shows many types of model interiors in all the richness of their original color. And it reveals a simple method for planning rooms that are pleasingly different. Just enclose 10¢ to cover mailing. (In Canada, 40¢.) Address Armstrong Cork Company, Floor Division, 970 Mulberry St., Lancaster, Pa. (Makers of cork products since 1860)

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Many exclusive Armstrong features. New *mirror-like surface—wears better, easier to clean.* New *two-color interliners.* New *shaded tiles.* New *clear-tone colors.* New *streamline embossing—does not hold dirt. And many smart new patterns in this smartest of all linoleum floors—Armstrong's Embossed. Pattern shown is No. 5440.*

Armstrong's Linoleum Floors

FOR EVERY ROOM (A) IN THE HOUSE

PLAIN • INLAID • EMBOSSED • JASPÉ • PRINTED • ARMSTRONG'S QUAKER RUGS *and* ARMSTRONG'S LINOWAL

ooking an ancient house in the mouth

(CONTINUED FROM PAGE 58)

ed with very little or no damage
he house itself.
s one goes about an old house, it
ell to be on the lookout for signs
rmin, both animal and insect. With
former, a thorough course of traps
prepared bait will suffice but the
r require the services of an ex-
inator or someone skilled in the
of hydrocyanic gas. Such insects
deep into the cracks of woodwork
beams. Ordinary fumigating will
eradicate them. A single session
h this deadly gas, however, will
ly rid the house both of these pests
their eggs.

There is just one more considera-
n, the location of the house itself. A
feet from a modern concrete high-
y may be a logical site for a filling
tion or a hot dog stand, but not for
country home. With no privacy, and
h the constant whirr of passing mo-
traffic, such a place defeats its
pose, but even a bad location can
overcome. There are house movers,
l if the fabric of the structure is
sound it can be transferred to a location far enough removed to make its occupancy altogether pleasant and practical. Whether or not this should be done is another question for the ethical machine. Is the original cost low enough to warrant the expense of moving or is it better to look elsewhere for a house?

This article is not intended to be a pessimistic account of the things which may be wrong with an old house—so much as a Baedeker from which hunters for the antique in houses may make up a score sheet to rate finds. But just being an old house is not all. The most important point is: does it please you architecturally, and is its general plan suited to your needs. Buying a house which the purchaser does not really like just because it is old and sound of wind and limb is just as foolish as going ahead and marrying someone you are not sure you really care for. But if your house pleases at the start, you and it as the years go by will develop a mutual affection.

A course in fish for the fish course

(CONTINUED FROM PAGE 58)

omelette to brown it slightly. Then
p the plain half over onto the other
lf and turn the omelette upside down
the warm platter. Pour the melted
tter sauce over it and sprinkle with
e chopped chives. Serve at once.

CANNED SALMON CURRY FOR FOUR

Brown lightly 2 tablespoons of chopped onions in 2 tablespoons of butter. Add ½ lb of raw rice and cook a minute or two, stirring well. Moisten with 2 cups of chicken or veal broth (canned will do). Cover and put into a moderate oven for twenty minutes. In the meantime, put 6 fresh eggs to hard-boil gently. Also open a large can of Choice Salmon. Drain off the juice and put it in a double boiler to heat with a small piece of butter.

Make a Bechamel sauce in the following manner. Chop 2 onions and put them in 3 cups of milk to heat with a tiny pinch of thyme, a pinch of mignonette and a dash of nutmeg. Put on back of stove to simmer for ten minutes. Then melt 2 tablespoons of butter and stir into it 2 level tablespoons of flour in which you have mixed a good teaspoon or more of curry powder. Cook for a minute or so, then gradually add the hot strained milk and keep on back of stove to simmer gently until you are ready for it. When the rice is done, take it out of the oven and stir into it 2 more tablespoons of butter broken in little bits, put it into a plain border mold and place back in the oven for several minutes. Peel and slice the hard-boiled eggs and add them to the creamed curry sauce. Empty the rice out in a round vegetable dish, and pile the hot Salmon in the center. Pour the sauce over the rice, garnish with parsley and serve at once.

BAKED COD BENEDICTINE FOR FOUR

Soak 1 pound of salt cod in cold water for twenty-four hours, changing the water three times. Then boil gently for twenty-five minutes. Drain well and pick it over carefully, throwing out all skin and bones. Peel 2 big potatoes and boil them until well done, then mash with the cod with a wooden masher until well mixed. Little by little add 4 tablespoons of olive oil and 1 cup of milk. Season to taste with salt and white pepper and then with a spoon fold in 4 cup of thick cream beaten stiff. Put the mixture carefully in a buttered, flat baking dish and smooth the top of it. Pour a little melted, clarified butter over the top and put it in a hot oven to brown.

BAKED COD WITH DRIED BEANS FOR EIGHT

Soak 1 pound of white dried beans overnight. Also soak 1 [illegible] pounds of salt cod for twenty-four hours, changing the water three times. The next morning boil the beans in salted water to which you have added 2 leeks, 2 carrots, 1 onion and a bouquet of parsley, pinch of thyme and 1 bay leaf. When the beans are done, drain and keep [illegible] Put the beans where they will keep warm. In the meantime, boil the cod for twenty-five minutes. Drain well and pick it over carefully. Now put 2 tablespoons of butter in a pan and heat in it, without browning them, 1 clove of garlic and 2 onions left whole. Mash with 2 cups of bean water and salt, pepper to taste. Let simmer a while. Then add 1 cup of the beans and put through a sieve. Just before putting in the garlic. Arrange the beans in alternate layers with the drained fish in a baking dish. Beat into the sauce 2 tablespoons of butter and [illegible] of chopped parsley. Taste and add more salt and pepper. Heat again and pour over the beans and fish. Place in the oven just [illegible] to [illegible] sprinkle with a little chopped parsley and serve at once.



THE VENETIAN BLIND goes modern

GLAMOROUS in century-old histories of architecture and interior decorating, the Venetian Blind, through Pella craftsmanship, has risen to new heights of convenience and enchanting window effects. Gone are the bunglesome bundling of slats; cumbersome tilting arrangement; bothersome tying, wear and replacement of cords; peeking light lines; unsightly brackets and other protruding contraptions which heretofore interfered with draperies and jarred the esthetic sense.

In any position, Pella Venetian Blinds hang with a symmetry never before achieved in this form of window shading and ventilating. No gaping space between blind and window head; no irregular or sagging stack of slats when blind is drawn up—but a trim, compact gather that occupies 20% less space and affords a maximum of light. A new metal housing conceals the raising-and-lowering mechanism. A unique contrivance automatically locks the blind at any desired point. An unobtrusive device displaces the old-fashioned tilting bar. Cords holds the slats at any angle, fully open or perfectly closed. Controlled lighting to suit any mood—soft mellowness for relaxation; brilliance for geniality; complete seclusion when wanted.

Pella Venetian Blinds are easy to install [illegible] to remove for cleaning). The entire blind slips into or out of [illegible] use of tools. To [illegible] operating facility [illegible] and rich finishes. Fine materials. Exceeding [illegible] in deep shades or delicate [illegible] to harmonize with any [illegible] motif. Nine exclusive features make Pella Venetian Blinds [illegible] different [illegible] ultra-modern. All specifications [illegible] of architects, interior decorators and [illegible] under [illegible] For descriptive literature and information [illegible] Pella Venetian Blinds may be [illegible] send [illegible] today.

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a charming new design in stemware



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6—Creme de Menthe . . . 7—Champagne . . . 8—Claret . . . 9—Rhine Wine

HERE is "Westchester," Fostoria's newest pattern, thought by many to be the most beautiful stemware design of the year.

"Westchester" comes in every necessary shape for correct service—in crystal, in colors including Fostoria's gorgeous new Oriental Ruby and in combinations of color and crystal. It is available in a number of interesting and beautiful cuttings and etchings; also a new and lavish gold treatment.

See this beautiful stemware at your store—as well as Fostoria's almost limitless selection of other charming pieces. May we send you our booklet, "Correct Wine and Table Service"? Fostoria Glass Company, Moundsville, W. Va.

Fostoria

THE GLASS OF FASHION

For outdoor meals



FIREPLACE with ba grate contrived in stone wall. This sa idea, of course, co be utilized for a fr standing outdoor fi place of stone. T grills are shown bel

MOST of us greatly enjoy cooking and eating out of doors. The strongest memories of camping trips have to do with the odor of wood smoke and the pungent aromas of meats cooked over an open fire.

Each fine week-end sees thousands of picnickers cooking in the open. Favorite places have become so over-run that many of us would rather have our picnic suppers at home. And there are many advantages to an open air eating place at home—comfortable tables and chairs can be provided, real napkins, if you happen to prefer them, drinks really cold, and an assured privacy.

That which is lacking, however, is an outdoor fireplace. But if you have space enough for a bonfire, you have enough for an open fireplace.

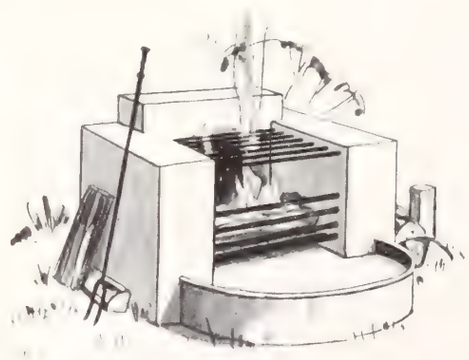
Outdoor fireplaces may be as elaborate or as simple as you like. Expensive ones may be built against the side of the house or other buildings, with chimneys leading up over the roof. But you will probably get just as much fun from the simplest little open hearth.

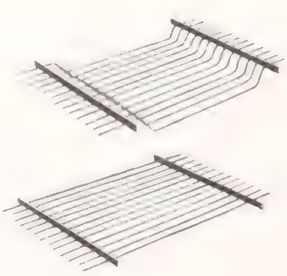
We have shown two very modest fireplaces. One has been built into a stone wall, where it takes up no room at all and becomes a decorative break in the wall. Owing to the difficulty of setti bars into the rock we have used a bask grate instead of bars for holding t fire. Many people do not know that fire will burn much better if it is raise off the ground or hearth. For th particular sort of a fireplace we re ommend using a grill to be laid acr the top opening. Small iron rods run through an iron strap at ea end. If you want a grill which m be placed nearer the coals you can u the same sort with a dip in it. Sketch of both kinds are shown.

Our second example is designed be set anywhere in the open. It may built of brick or of cement. Ceme would be the easiest for setting in t iron rods which are used for the fi grate. If building of brick, use andiro and instead of setting in the food g use a portable grill as shown for u with the other fireplace.

Of special interest is the semi-circ lar hearth with its raised edge for kee ing the ashes in bounds. This was ma of iron with a brass top. If buildi of brick, make the hearth squa cornered, and raise the outerm course of brick 1½ inches.

—HARRY RICHARDS





CONCRETE fireplace much in the modern manner, although it is guaranteed to broil a steak in the good old-fashioned tradition. Two types of removable grills are illustrated at left for those who would like to make a similar fireplace of stone

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Inherited recipes

THE hostess who numbers a famous cook among her ancestors, whose favorite recipes have been preserved among the family heirlooms, has a unique source from which to draw distinction for her table. Dishes that are peculiar to a certain location or period in history with which her family has been associated add personality to her entertaining.

A lady of the old South, hostess of the plantation Woodlawn in South Carolina when skirts were crinolines and a gentleman was known by his Mint Julep, collected the following recipes which are the cherished heritage of the writer.

CAROLINA SHRIMP PIE

1 pound cooked shelled shrimp
2 slices of bread crumbled
1 chopped green pepper
2 hard-cooked eggs mashed
3 tablespoons melted butter
1 cup sherry wine
Nutmeg, salt, and pepper

Mash the shrimps into small bits with a silver fork. Mash the hard-cooked eggs and add to shrimp. Simmer the green pepper in the butter for five minutes and add to the bread that has been soaked in the sherry wine. Combine the two mixtures, add nutmeg, salt, and pepper. Place in a baking dish and cook in a slow oven forty minutes.

COOTER SOUP

2 cooters or terrapin
2 quarts of warm water
6 thick slices of bacon
1 tablespoon ground cloves
Flour to thicken
Allspice, nutmeg, salt, pepper
½ cup sherry wine

Pick over the shells of the cooters with a sharp knife. Remove the meat and eggs. Place in a large soup kettle with the water, bacon, cloves, allspice, nutmeg, salt, and pepper the cooter shells. Cover and cook slowly for four hours. Remove the meat and drop in eggs. Cook for five minutes. Add sherry wine and bits of the meat and thicken with the flour. Serve with a thin slice of lemon.

BUTTERFLY CRABS

12 large soft-shell crabs (about 2 dozen small)
Flour
Cracker or bread crumbs
2 eggs
3 tablespoons melted butter
Worcestershire sauce to taste
Salt and cayenne pepper
Lemon juice
Parsley

Mash the hard-cooked eggs, add to them all the seasoning and crab meat which has been carefully picked. Save and clean the crab-backs. Melt the butter and add it and the sherry wine to the crab mixture. Pack the crab mixture into the crab-backs, sprinkle with buttered crumbs, and bake in a slow oven for half an hour.

CHICKEN AND RICE PILAU

2 frying chickens
2 cups rice
½ cup butter
1 cup sweet almonds
1 cup seeded raisins
½ cup shredded coconut
1 teaspoon curry powder
Salt and pepper

Cut the chicken into pieces the right size for serving and boil slowly in sufficient water to cover. When chicken is tender remove from the water and to this stock add the rice that has been thoroughly washed. Cover and cook over a very slow fire for half an hour. Place the chicken in a skillet with the butter to keep hot. When the rice is done remove the chicken from the butter and pack the rice into the skillet after having added the curry, almonds, coconut and raisins to it. Allow the rice to get a slightly browned crust. When the rice is ready place it in a deep dish using the soft part for a bed on which to arrange the chicken and the crust as a covering.

OKRA PILAU

6 slices of bacon
1 chopped onion
2 cups cooked rice
2 cups sliced okra
1 chopped green pepper
1½ cups stewed tomatoes
Salt and pepper

Dice the bacon and fry until crisp, then remove from pan. Fry the onion and pepper in bacon fat until brown. Add tomatoes and okra and cook until tender, being careful not to burn. Add the bacon, seasoning and cooked rice to mixture just before serving.

STUFFED PIGEONS

3 cups bread crumbs
1 cup shelled and chopped pecans
1 cup chopped mushrooms
4 tablespoons melted butter
¼ teaspoon each thyme and sage
Salt and pepper
1 cup sherry wine
3 pigeons

Mix bread crumbs, pecans, mushrooms, butter, and seasoning. Stuff the pigeons with this and truss. Place the

(*Continued on page 94*)

What stories are behind the new flowers?

(CONTINUED FROM PAGE 65)

...ies of this large plant family.

The history of the Peony should be interesting, but no authentic genetic records are available. However, we know that we owe much to the Chinese artisans who for centuries were the predecessors of the modern hybridizers and whose handiwork has made the present Peony possible.

Whether the early hybridizers who intercrossed the limited material at their disposal visualized the possibility of our modern flowers is improbable—Henry Ford did not foresee his 1934 model when he built his first "horseless carriage" and I doubt whether he could today describe the automobile of twenty-five years hence. So it is with plants. Every year some new development appears that gives rise to new ideals and perfection moves farther away! One thing is sure: we can surmise a tremendous improvement, capital changes, new strains in horticulture of the future. Each hybridizer has his dreams, pursues the end of some imaginative rainbow; each year brings more material from new sources to work with.



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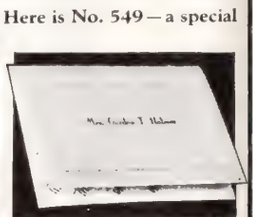
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This attractive Empire living room is lighted by the Fontainebleau ceiling fixture, $48.00, and the Elba bracket, $15.00. The Chase Empire lamps, shown from left to right: The Carrollton, $37.50. Base only, $22.50. The D'Orsay, $39.00. Base only, $22.50.

Imagine beautiful lighting fixtures like these *for only* $6.37 a month

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Plan *now* to replace the fixtures in one or more rooms. Refixturing is so easy—and costs far less than you may think! The old fixtures are quickly detached and into their places go these beautiful wall brackets and chandeliers. It is as simple as changing your curtains.

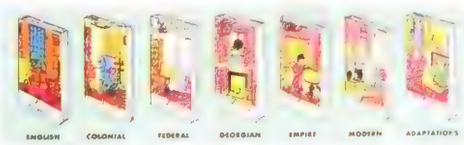
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The plant doctor looks at your Lilies

(CONTINUED FROM PAGE 71)

ive procedure. In practicing the ation suggested above, it should inted out that mosaic is difficult tect on *L. candidum* and *L. tigri-* These two species are the "Ty- Marys" of the genus and should anted apart from the general Lily tion until it is absolutely certain they are free from the disease. *L. um, L. batemanniae, L. chalce- um, L. japonicum, L. leichtlini, aximowiczi, L. rubellum, L. Sar- ae, L. speciosum,* and *L. testaceum* articularly susceptible to the dis- and should be watched carefully vidences of infection.

rtain Lilies are susceptible to a us disease known as Botrytis t which causes a spot of the leaves flowers. This trouble is particu- serious in the northeastern United s. The disease may be recognized he characteristic and conspicuous s which occur on affected plants. spots appear first as tiny water- ed dots which enlarge in size, ing concentric rings of dead leaf e which become gray or reddish n in color. The spots are usually d or oval in shape, and in cases evere infection may become so nu- us that they ultimately coalesce, g the plant a burned or blighted arance.

hen climatic conditions are favor- the fungus which has been grow- in the tissues of the plant, puts l lender threads at the ends of ch myriads of microscopic spores seeds are formed. Spore formation urs in the centers of the spots and s them the mouldy appearance so monly noted. When ripe, the spores carried to nearby healthy plants neans of splashing rain or air cur- s. Upon reaching another leaf sur- , they germinate if sufficient moist- is present, penetrate the leaf and w infection is the result.

POINTS OF CONTROL

n attempting to control this disease, eral points should be kept in mind ll times. The causal fungus is fa- ed by wet weather and it is during h periods that spores are formed l the disease spreads most rapidly. oisture must also be present upon leaves before the spores can ger- nate and cause infection. Therefore, e should be taken to avoid planting ceptible species of Lilies in shady, and poorly ventilated locations ere the relative humidity of the air stantly remains high and where isture tends to remain on the foliage long periods of time. A careful nup of the Lily beds each fall is y essential. All old leaves and stems uld be gathered and burned. This ll serve to destroy many of the blud- d-like bodies called sclerotia, by ans of which the fungus overwinters. When spring and summer rains are pent, it becomes necessary to spray Lilies for added protection. Ordi- ry Bordeaux mixture has proved to the most effective fungicide thus far sted. Last summer, a Bordeaux mix- re made with half the usual amount lime was tested. The results ob- ined with it is modified spray were ual to ordinary Bordeaux, and it pos- sed the added advantage of causing far less discoloration of the foli- For those who make up their own spray, the use of this less lime Bor- deaux is suggested. The formula con- sists of 5 level tablespoonfuls of copper sulfate, 8 level tablespoonfuls of chem- ical hydrated lime to 3 gallons of water. Dissolve the copper sulfate in one gallon of water in a non-metallic container, and thoroughly mix the hy- drated lime in two gallons of water in another container. Then pour the cop- per sulfate solution into the lime solu- tion with constant stirring. The re- sulting mixture will be light blue in color and must be used within a few hours. Highly susceptible Lilies such as *L. candidum, L. testaceum* and *L. humboldti* should be sprayed once a week during the months of May and June. During the hotter months of the summer the disease becomes less of problem since the fungus is frequently killed or inhibited at high temperatures. With the fall rains, blight again be- comes prevalent and such late varieties as *L. philippinense* must be sprayed. The effectiveness of these methods of control has been demonstrated under many varied conditions and there is no reason why gardeners should con- tinue to be troubled with Botrytis blight on their Lilies.

AS TO BULB ROT

Under some conditions, bulb rots may be a factor in the garden. This problem is of more concern, however, to the commercial producers and ship- pers. Several concerns in this country, Japan, and Holland are coöperating in tests of fungicides for the control of bulb rots. Promising results have been obtained and the work is being con- tinued. If the gardener finds rot on his bulbs when dug, the rotted portion should be cut away and the bulb then soaked for one-half an hour in formal- in solution (40% formaldehyde) used at the rate of 1 tablespoonful of for- malin to 3 quarts of water. Certain mercury compounds have been recom- mended for this purpose, but our tests have indicated that considerable stunt- ing results when mercuries are used on Lily bulbs.

Several lists of the better Lilies have been suggested by various authorities, but none has been compiled on the basis of relative freedom from disease in combination with ease of culture. The following species have been chosen either because they are relatively easy to grow from seed or because flowering bulbs can be purchased with reasonable assurance of their being healthy.

Lilium henryi is outstanding in be- ing free from diseases. It is only on rare occasions that this species is af- fected by mosaic or Botrytis blight. Excellent bulbs can be obtained from the trade.

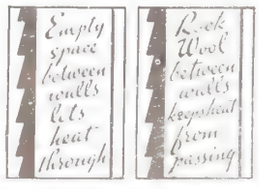
Lilium regale is given second place on our list. Although rated as one it is not quite supreme in health since it suffers at times from Botrytis. Mo- saic is not common on this species in the East, and it is notorious[ly] rise from seed.

Third in rank stands *L. [testa]ceum*. This is an early Lily and once es- lasts when once established. It is not severely affected by either of the

(*Continued on page* 96)



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Fall planting—essential to good gardens

(CONTINUED FROM PAGE 57)

activities that the subsurface parts of the plants are never exposed long enough to become at all dried, either before or after setting them in the ground. A few minutes in hot sun or parching wind may so injure the roots of trees and shrubs that they will never recover.

AS TO BULBS

Turning now to the bulbs, let me incur the wrath of various experts by saying that a great deal of their vehemence about exact planting depths for various types comes perilously close to first-class nonsense. You don't need to be a civil engineer or a professor of advanced calculus to set a Narcissus, Tulip, Hyacinth or Lily so that it will be happy. Just work on the principle of putting in your bulbs so that their tops are covered three times as deep as their own top-to-bottom diameter, and you won't go far enough wrong to get into any appreciable trouble. The only exception I know to this rule is the Madonna Lily: the bulbs of this one species should not be covered more than an inch or two.

It is important, though, that all bulbs—and especially the Lilies—be set in gravel to guard against water standing around them. Give them a thoroughly drained situation and in the case of Lilies surround each bulb with a cushion of sand as an extra precaution against undue moisture. When the roots start to grow they will pass quickly through the sand into the nourishing soil which lies around and below it.

No discussion of fall planting should omit consideration of the often mentioned but too seldom understood matter of mulching. An easy little word, "mulch", but good heavens, what sins are committed in its name! To judge by the evidence of one's eyes in some gardens it would be more accurate to apply the term "smother to death"—a condition which, to do its perpetrators justice, is generally due to ignorance of just what a winter mulch is for. So let us consider for a moment:

The purpose of a winter mulch is not to keep the cold out, nor keep the warmth in; in fact, if it were applied deep enough to do such things it would accomplish much more harm than good. Its true purpose is to stabilize conditions in the ground under it, minimizing if not entirely preventing the periods of alternate freezing and thawing, with their resultant soil heaving and plant disturbance, which are bound to affect uncovered gardens at some time during the winter.

THE IDEAL MULCH

What is really needed, therefore, is a mulching material which will effectually shade the soil, lessen the penetration of a warm spell, and permit a reasonable evaporation of soil moisture which might otherwise rot the crowns of some species. You can readily see how a thick layer of flabby dead leaves, such as those from Maples, would mat down and smother the plants under them. Furthermore, such material tends to produce heat as it disintegrates and so may start premature growth in the plants which it covers.

The ideal perennial garden mulch is salt meadow hay, which does not settle into a soggy blanket. As a second choice, use dead Oak leaves with wire netting laid on to keep them from blowing away. In either case, a layer two or three inches thick will be enough. Other materials sometimes employed are corn stalks and evergreen boughs. At a pinch you can even lay twiggy dead branches over the bed and scatter ordinary straw or hay on top of them.

Just one further point before we leave the fall-made garden to the mercy of a problematical winter: do not put the protective mulch in place until the ground really freezes hard for the first time. Then apply it at once, for frozen soil is just what your plants would most like to have right through until spring comes slowly north again.

It follows, then, that it's bad business to go to sleep on the job, once you start planting this sort of garden material. If you can't get the plants into the ground in their permanent positions within a day or two after they arrive from the nursery, better unpack them anyway, water thoroughly and heel them in until such time as you can finish the work.

This heeling-in is simple enough; as a matter of fact, it is nothing more or less than temporary planting. You just dig a hole or a trench (depending on how many plants you have, and their size) in the vegetable garden or some other place where the digging is good, set the trees or shrubs in it so that the tops of their roots are a little below the surface, and then cover in with soil. If properly watered, the plants can stay there a week or more without harm—in fact, I have kept shrubs all winter in this way, and when they were set out in early spring they went ahead and grew as if they had never been interfered with. Experienced gardeners know that the chief reason heeled-in stock remains alive so long is because its roots are in normal surroundings and so are held safe from unnatural drying out.

A CORRECTION

Owing to an unfortunate error, the credits for the illustrations on page 57 of the September issue of House & Garden were reversed. The upper photograph shows the apartment of Mrs. James Goodwin Hall, Diane Tate and Marian Hall, decorators; the lower, that of Mr. William Esty, Thedlow, decorators

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HORMEL
ONION SOUP
French Style

Garden questions from our readers

(CONTINUED FROM PAGE 72)

I have to be done each year, as it ds to make the pruned plant send even more roots. It would be better sink steel plates to a depth of two t between the hedge and the beds. is will keep out the roots. Or you ght use a thin concrete wall, below de, or creosoted boards for this purse.

The third angle, and probably the st important, is to plan the arrangent of the flowers in the beds from the int of view of what will grow in rtial shade, rather than what will w in the full sun. Most things that ll grow in partial shade will also w in full sun, but the reverse is not ie. Sun-loving plants resent shady nditions. For spring effects, the Narssus and Tulips will be found satisctory, as will also the Violas, and nsies, all of which like some shade. ter on you will be able to use all the rieties of Columbine, and Sweet Wiam. The long range of Hemerocallis ecies and varieties makes them valuble from May till August. *Senecio ivorum* is showy in partial shade, and l the Monkshoods do well. I have und *Clematis integrifolia* successful quite dense shade and Lupines and e commoner old varieties of Phlox do irly well, but the newer sorts seem ss happy under these conditions. It ems that most of the plants belonging the large family of the Composites, in ich most of the Daisy-like flowers long, do not care for shade, so avoid sing those. Delphinium, and Peonies lso, do not thrive.

? People tell me that I can carry ny Geranium plants over winter by ust pulling them up and hanging them n the cellar. Is this true?

Geraniums can be carried over winter if hung, root up, in a cold but frostproof cellar. Most cellars where there s a house heating plant are too warm, which causes growth to start. The plant gets no water, of course, and the new growth depletes its strength and it is apt o wither and die. Also, if the cellar is ight it is best to wrap up the plants in newspaper. The idea is to keep the plants absolutely dormant. In the spring they can be taken down, cut back severely, placed in water for a few days till they show signs of growth, and then set out. They will come into good blooming in a month or two, and will probably continue all summer.

? How should I care for my Gladiolus bulbs this winter?

Since most Gladiolus diseases are caused by fungus spores, it is essential to keep the bulbs under such conditions from November to April, that these spores will have no chance to come in contact with them, or, if already present, will not increase and injure the bulbs. Lift the bulbs in October. Cut off the leaves fairly close and place the bulbs on a burlap to dry. Take them under cover at night so that they will not be subjected to frost but bring them out again the following day. Shake them up well to facilitate drying and to get the earth off them. It will take ten to fifteen days to get them fully dry. Store them in a warm dry place till about the first of the year when they will begin to show signs of sprouting, after which they will have to be kept cooler till planting time. It is believed by many successful growers that the long period of drying is beneficial to the bulbs and detrimental to the disease spores because of the ultra violet light the bulbs absorb. By shaking the bulbs up well, all the soil, which may contain many disease spores, is gotten rid of. Hence this treatment should render the bulbs fairly free from, and quite resistant to, disease. To destroy wintering-over thrips in the corms scatter napthalene flakes freely among them during the storage period.

? Last year my Climbing Roses killed to the ground. Is there any way I can protect them this year?

Practically all the Climbing Roses in the Eastern States killed to the ground last winter, but it is possible to so protect them that they can be brought through successfully. Take the canes down off the trellis and lay them out on the ground as flat as possible. Tie them together with stout string or wire. Put a long, narrow, coffin-like box over, or rather around, them, and put another box outside that, leaving about six inches of space between the sides and ends of the two. Fill this space with leaves. Put on a board roof covered with tar-paper, to keep out moisture, and cover this roof with a layer of leaves at least six inches thick. Hold these in place with slats wired down, or fir branches, or with a burlap cover tacked down. Leave a small hole at each end for ventilation but make provision to close this at night. Put some poisoned apples or other bait inside for the mice. This is a rather elaborate procedure, but will insure success and make it possible to have the hybrid tea climbers even in far northern latitudes.

? I have a number of the tender Water Lilies, and am anxious about how to carry them over winter. Can you advise me?

When the first frost is past, let the water out of the pool where the Lilies are, to the level of the pots or boxes, or a little lower. Cut back the foliage to within six inches of the soil, remove the pots of Lilies from the pool and place in a cellar where the temperature is more than 50 degrees F. When the soil about the plants has dried out, as it will in two or three weeks, remove the tubers, which are under the roots and are about the size of a plum. These are next year's undeveloped plants. Put these in pots or pots of moist sand where they can remain till the end of February or the beginning of March. They must not be permitted to dry out nor be given so much water that rot will be induced. As spring approaches, they may be given a little more moisture and light, and when they have started into growth they may be potted ready to go into the pool. Do not bring them out, however, till about the middle of

(Continued on page 93)



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About the Campanula charts

(CHARTS SHOWN ON PAGES 52 AND 53)



CAMPANULA barbata is a lovely Bellflower from the Alps, China-blue or white and with many different forms and seeding freely. Give it excellent drainage



THE perennial *Campanula punctata*, from Siberia and Japan, is so named because of the purplish spots on the inside of its whitish corolla. A most interesting Bellflower

WHY a Campanula Chart at all? Principally because it is a very definite and simple way to crib-index an enormous amount of information about a very large and complicated family. So large that several hundred species are listed, with innumerable varieties, and so complicated that the most learned authorities disagree concerning the proper names for more than one of these lovely blue and white Bellflowers. Perhaps that is why for so many years so few Campanulas have been used in even the best gardens.

In practically every case the large growing species will thrive in any good loamy garden soil, responding to water and fertilizer. The choice low growing alpines like the crevices between the rocks, or moraines in more open situations. A light, somewhat gritty soil gives good results and lime is almost always preferred.

The light, gray-green, woolly-leaved varieties like hot, dry pockets or sunny places sheltered from wind or wet. All of them, short and tall, like protection from winter wet. Even Canterbury Bells are hard to winter, not because of the cold, but because the crown hates to be wet. That is why old gardeners tie the leaves up in a tent over the crown so that the rain and snow slide down the outsides of the leaves. The new annual Canterbury Bells are so welcome because they do away with this wintering over. However, they must be planted in February as they require six months from planting until blooming period. They come mixed and in at least two named varieties, Liberty Bell and Angelus Bell.

Perhaps some of the poorer species have been included while some very good ones have been omitted. That may be a matter of opinion and also of location. There are three which may be mentioned for an additional list—*C. alpestris*, *C. cenisia* and *C. barbata*. The last named is a beautiful Bellflower of the Alps—of China-blue color or of white, with many different forms. It varies from two inches to two feet and demands excellent drainage.

C. asiatica is not listed in the various books of horticulture, but it is so highly recommended by Mr. Stephen Hamblin that it could not well be omitted.

There is much confusion in regard to some of the species, but to most amateurs it is not very important. *C. nobilis* may or may not be the same as *C. punctata*. *C. lorei* and *C. ramosissima* and *C. pusilla* and *C. cæspitosa* appear to be in a muddle. *C. petiolata* may be just another *C. rotundifolia*—perhaps! Under which name you buy the seeds is relatively unimportant compared with not buying them at all.

Campanula pusilla is listed by Farrer as *C. bellardi*—but under either name it is an Alpine, liking the crevices of stone steps, paths or walls. Plant it in soil to which sand, crushed granite and leaf mold have been added. Try shielding it from the afternoon sun and in both autumn and spring give it a mulch of shale and leaf-mold.

C. pyramidalis has a variety *compacta* which is a very floriferous perennial and suitable for the conservatory.

C. raineri is also spelled Rainere. It is extremely easy to propagate as runners fill the crevices of rocks and even the tiniest piece when inserted in sand will form a new plant.

C. rapunculus, meaning "little turnip", is interesting because the peasants of Europe use it for food; the leaves like Spinach, the roots like Turnips.

C. Olympica, a dwarf compact rosette of round leaves with lavender-blue flowers is a variety of *C. rotundifolia* and *C. siberica* has a var. *eximia* which is more common than the type and has lovely pale bluish violet flowers.

The variety *pallida* of *C. van houttei* has the largest flowers of all perennial species. It is a hybrid, of easy culture, as its creeping roots form new clumps. The tubular flowers are pale lavender.

—AGNES C. DARROW.

The pageant of the Calochortus

(CONTINUED FROM PAGE 14)

tumn growth the bulbs should be put o the ground after it is cold enough discourage them. In this locality I ait until after Indian Summer in ovember. And another point is to be served. They require moisture in the ring when growth is starting and if have a dry spring we must give em artificial watering. A covering of ak leaves or salt hay after the ground frozen is a wise precaution and when is material is removed in spring it is ell to keep some of it conveniently at and in case of a return of frosty eather. The Calochorti start into rowth with the earliest warmth and re easily injured at this time. The ulbs should be put into the ground to bout twice their own depth and three ches apart.

THE MAIN GROUPS

The Calochorti arrange themselves naturally in three groups quite different n habit and appearance. These groups re called respectively Cat's or Owl's ars, because of the soft pile of hairs hat lines the inner segments of most of this type; Fairy Lanterns or Globe Tulips, in reference to the shape of these flowers, and Mariposa (Butterfly) Tulips. In the last group are the largest and showiest flowers, carried on the tallest stems and they are the latest to flower. If a representative collection of Calochorti is planted, they may be enjoyed in the neighborhood of New York throughout May and June. As I write, July 3rd, *C. macrocarpus* is in its magnificent prime but this will be the last of the display.

First to blossom here are members of the Cat's Ear group. They are the least showy, being low-growing with weakly stems that allow the flowers to lie about on the ground. The blossoms are somewhat starlike and about 1¼" across, with usually a thick pile of short hairs on the interior of the segments. Two species that would seem to belong to this group are hairless and they are the first to bloom. They are *C. nudus,* with white flowers, from the high Sierra Nevadas, and *C. lilacinus,* pale lavender in color. This species has endured in my garden for eight years. Of the later blooming ones in this group *C. benthami* is bright yellow with dark markings and a thick yellow pile, and several forms of *C. maweanus.* One of these is white with a pile of lavender hairs, and there are rose and mauve forms. Normally the Cat's Ears are woodland plants, save *lilacinus* which grows in "meadows that are wet in winter," but a trial of them here in woodland resulted in complete failure, while in sunshine they have thrived and endured.

Before the Cat's Ears are well under way the Fairy Lanterns have begun to hang out their clusters of little lamps. Like the Cat's Ears these are woodland plants at home, but I have succeeded with them only in dry, sunny conditions. Elsewhere I have quoted John Muir's testimony to the beauty of the white Fairy Lantern, *C. albus,* but it will bear repeating: "A spotless soul, a plant saint that everyone must love and so be made better. It puts the wildest mountaineer on his good behavior. With this plant the whole world would seem rich, though none other existed." Had John Muir [illegible] seen the pink forms, Pink Pearl and *amoenus*? I hesitate between [illegible] loveliness of the white Fairy Lantern and the gentle variety of the pink forms and am unable to decide.

Fairy Lantern grows from eight to twelve inches tall, the stems slender and somewhat leafy. A plant will bear many flowers, the petals [illegible] ing like green inverted drops among the open flowers. *C. albus* [illegible] *C. a.* The Pearl white with a brownish lustre, Pink Pearl and *amoenus* in two tones of translucent pink. *Uniflorus major,* the tallest, is embellished with delicate silken hairs and a dark half-moon shaped stain on the interior of the segments that shows through the transparent "skin" of the flower. The yellow "lanterns," *C. amabilis* and *C. pulchellus,* are also pretty but not to be compared with the pink and the white ones.

When one comes to describe the latest group to flower, one hesitates and takes a breath. These are the Mariposa Tulips. To see them is necessarily to be convinced of their reality; to read of such hues displayed by anything less splendid and spectacular than a sunset is to be skeptical. Some of these may seem tall for use in the rock garden, but if they may be so placed that they may lean into a little bush or against a rock it is helpful; otherwise they may be inconspicuously tied to slender Carnation stakes. If they lean about and lie upon the ground, half their beauty is lost. The flowers are large often four or five inches across, cup-shaped and come in white or in pure bright colors, and always stained, or "eyed," or fringed, or penciled in brilliantly contrasting hues.

[illegible] TULIPS

Pre-eminent and splendid among the Mariposa Tulips are the various Venustus forms and strains. *C. venustus citrinus* is a fine deep yellow species with a black stain. The El Dorado strain is dazzling in its variety and colorfulness. White grounds predominate among them, though tones of lilac, purple, pink and deep rose appear, and all are fantastically "eyed" and otherwise marked with contrasting hues. *Venustus oculatus* is another strain in which the brilliant "eyes" show against a white or cream ground, and Venus Mt. Pacific [illegible] the best of all a superb thing and one of the most easily grown. As a matter of fact it has done somewhat less well here than some others but it is not to be [illegible] It is [illegible] white, stained with lilac deepening to [illegible] purple [illegible]

Other notable Mariposas that have flowered here are the following: *C. [illegible]* flowering [illegible] the end of May is [illegible] white with a purple spade-shaped stain [illegible] out white [illegible] downwards into a yellow area edged with purple hairs. Its height is about twenty inches. Also flowering toward the end of May and [illegible] the garden to look faint and dull in comparison is the Desert Mariposa, *C. kennedyi.* Vermilion is the brightest

(Continued on page 28)



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Inherited recipes

(CONTINUED FROM PAGE 88)

pigeons and one-half cup pork trimmings cut in pieces in a baking dish and cook uncovered until pigeons are brown, basting with the fat. Then add sherry wine and cover. Cook in a moderate oven twenty minutes or until the birds are tender.

VENISON IN SAUCE

Venison, whether cut as cutlets, steaks, or a roasting leg, is prepared in the usual way but care must be taken to baste the meat often with butter to keep it from becoming dry and a bay leaf should be cooked with it. A chestnut sauce is a perfect accompaniment.

Fry a chopped onion in two tablespoons of butter until it begins to brown. Add three tablespoons of flour and stir until blended and brown. Add one cup of stock, a bay leaf, a pinch each of thyme and sage, six pepper corns, and salt. Cover and simmer for twenty minutes. Strain and add 1 cup of boiled chestnuts chopped fine, a piece of butter, and ½ cup port wine.

JOHNNYCAKE A LA WOODLAWN

1 cup corn meal
1 pint boiling milk
4 eggs
2 tablespoons butter
2 teaspoons baking powder
Salt to taste

Mix the corn meal with enough cold water to bind together, then add the eggs that have been beaten until light. Add the butter to the milk, and when butter melts pour slowly into the corn meal mixture. When thoroughly cold, add baking powder and salt. Bake in a hot oven twenty-five minutes.

RICE MUFFINS

2 cups flour
4½ teaspoons baking powder
1 cup cooked rice
2 eggs
1½ cups milk
3 tablespoons butter
Salt to taste

To the sifted dry ingredients add the rice and blend well. Add to the milk well beaten eggs and then combine with the dry mixture. Now stir in melted butter and salt. Pour into greased muffin tins and bake in a hot oven twenty-five minutes.

SWEET POTATO PONE

3 raw sweet potatoes
1 pint cold water
1 cup butter
¾ cup brown sugar
1 tablespoon allspice
½ teaspoon ginger
Pepper and salt

Peel and grate the raw sweet potatoes. Add water and let stand five minutes. Add the rest of the ingredients, and after thoroughly blending turn into a buttered baking dish and bake in a moderate oven for one hour.

BRANDIED PEACHES

Select firm peaches and peel. Pack these peaches in a jar putting a layer of peaches and a layer of sugar. Cover and let stand for twenty-four hours. Open and fill the jar with whiskey. Cover tightly and either bury the jar or keep in a cool dark place for at least six weeks—longer if possible.

—ELIZABETH N. CHILTON

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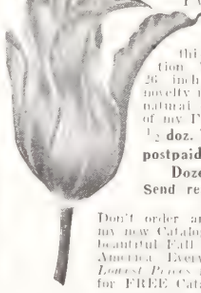
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Cyclone—not a "type" of fence, but fence made exclusively by Cyclone Fence Company and identified by this trade-mark.

The pageant of the Calochortus

(CONTINUED FROM PAGE 90)

color name I know, but this brilliant flower is vermilion raised to extraordinary power, burnished and blazing, and further set off by the more golden color of the outsides of the petals and the lavender anther.

Coming as it does from the Mojave Desert in California and extended to the arid regions in Arizona, this species must be given the hottest and driest situation that the garden offers. It is, however, quite hardy and bloomed superbly here. There is said to be a yellow form but I have not seen it. Early-flowering also is *C. leichtlini*. The lovely white blossoms of this species have effective sable markings. They are carried on slender stems six to eight inches tall in clusters of several.

C. gunnisoni from the high mountains of Colorado is not as tall-growing as many of the Mariposas. It flowers about the middle of June and its large blossoms, white or pinkish, and richly stained with color at the base of the inner segments, are usually borne in an umbel of three or four. *C. howelli*, also blossoming about mid-June and of dwarf stature, is white, its open flower filled with greenish hairs. *C. nuttalli* is rather fragile in appearance and grows on slender stems some sixteen inches tall. The lovely white flowers are marked with gold and maroon. This [illegible] flower of Utah [illegible] the name of [illegible]

Calochortus nitidus calls for special notice even among these splendid flowers. It is large and carried on stout, [illegible] lavender and [illegible] three or four [illegible] through to the outer side. The flowers last long in water. It [illegible] that I could desire [illegible]

My specimen has come to me [illegible] though many beautiful [illegible] more celebrated I must [illegible] the acquisition of one of the most [illegible] is *C. macrocarpus* that comes [illegible] Sagebrush regions of the Great Basin and calls the Pigeonnet the Calochortus in my garden. The stems are erect and strong, the large flowers of [illegible] lilac color throughout, are given distinction by the very long and narrow outer segments that have a greenish tone. These are plainly seen in the illustration. I have not grown *C. macrocarpus* before this year but hope to make it a permanent resident of my own garden.

I shall be glad to answer any further questions that may occur to readers concerning these flowers if a stamped and addressed envelope is sent me in care of House & Garden.

Garden questions from our readers

(CONTINUED FROM PAGE 91)

April, when danger of killing frost is over.

WHAT WOULD you suggest for a house plant, other than the familiar English Ivy, in a steam-heated apartment, with plenty of sunlight?

FEW PLANTS thrive in steam-heated rooms, on account of the dryness of the atmosphere. I would suggest, however, that you try *Billbergia nutans*. This is a comparitively unknown plant among house-plants, although it is grown extensively in greenhouses. It has a rosette of long, narrow, still, glossy green leaves tapered to a sharp point. The Lily-like flowers are borne at the tip of a foot long spike, in a cluster of four to eight. They are pale yellow-green, formed of four recurving petals bordered with bright blue. Six long yellow stamens hang from the center. The outer calyx is [illegible] green, bright pink and pale yellow, also bordered with blue. These plants grow in a light sandy soil, with one-third cow manure and one-third leaf mold. They want plenty of light and heat and very little water in winter. In summer they should have plenty of water both at the roots and over the tops.



Must your TREES "trust to luck?"

The old proverb "a stitch in time" certainly applies to TREES. If you *neglect* the ravages of disease, weather and age, you may well find that blight, starvation or accidents have brought your trees to a deplorable condition which it may take years and a considerable expenditure to correct; also if the diagnosis or treatment is *unscientific* you may find that you have not only wasted your money but have further endangered the lives of your trees.

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Schling's Bulbs

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Madison Ave. at 59th St.
New York City

The plant doctor looks at your Lilies

(CONTINUED FROM PAGE 80)

important diseases. It apparently has some environmental requirements which we do not fully understand and this may account for its failure to establish itself in some locations and also its failure to bloom during certain seasons.

The two closely related Lilies, *L. candidum* and *L. davidi*, can be included at this point. Both are rarely affected with disease.

Let us turn now from the Asiatic Lilies to some of our native sorts. *L. superbum* from the East and *L. pardalinum* from the West merit inclusion in our list. Both are moderately susceptible to blight and should be sprayed if the disease is prevalent in the garden. Mosaic is not much of a factor with these natives.

Lilium canadii is another Asiatic species which might be suggested. Many gardeners have succeeded with this brilliantly colored species and we predict that it will become a favorite in Lily gardens. While it grows easily from seed, good bulbs are also available.

For rock gardens, we have *L. tenuifolium* and the closely related Golden Gleam. Both of these grow rapidly from seed and will bloom the first year if started in the greenhouse. Mosaic and blight are liable to cause trouble, but with a reasonable amount of precaution healthy plants can be secured and maintained.

L. philippinense is rapidly becoming popular. Six months from seed to blooming has been claimed. Despite its susceptibility to diseases and pests, many gardeners have attained a high degree of success with the species. There is considerable variation as to height and hardiness with this Lily.

Finally, we would include in our list the common Easter Lily, *L. longiflorum*. Although a mild form of mosaic is still prevalent among bulbs offered for sale, several hardy strains are now offered for outdoor planting and with careful selection a healthy stock can easily be obtained. This Lily also grows readily from seed, producing large blooming plants the second season.

In connection with the Lily disease investigation, a large collection of mosaic-free Lilies is being accumulated at the Boyce Thompson Institute in Yonkers, N. Y. Insect-proof cages are being used as a tool for the selection of these stocks. Among others, we now have several hundred plants of the difficult *L. auratum* entirely free from disease and doing well in their third year of blooming. We consider these results ample proof that even the most difficult Lilies will thrive and become established if the diseases are eliminated. This collection of 100% disease-free Lilies is being constantly enlarged and those interested are cordially invited to examine these plants and become acquainted with the methods used.

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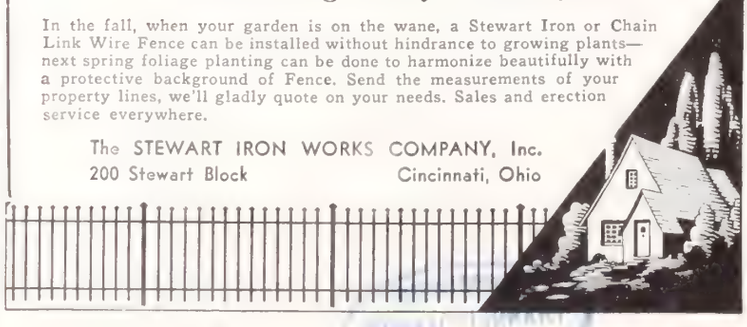
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Our **Autumn price-list** is now ready; if not received, please write us. You will find it of unusual interest. Our complete catalogue, with many color illustrations, will be ready about March 1, 1935.

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HOUSE & GARDEN

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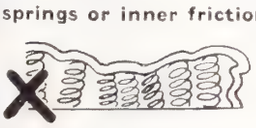
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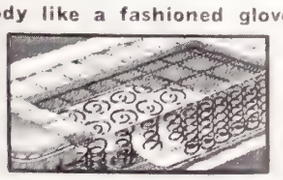
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But a revolutionary new-type spring-filled mattress that holds its shape. Stays cleaner. Wears longer. Supports your weight evenly—molds itself smoothly to every curve of your body like a fashioned glove!



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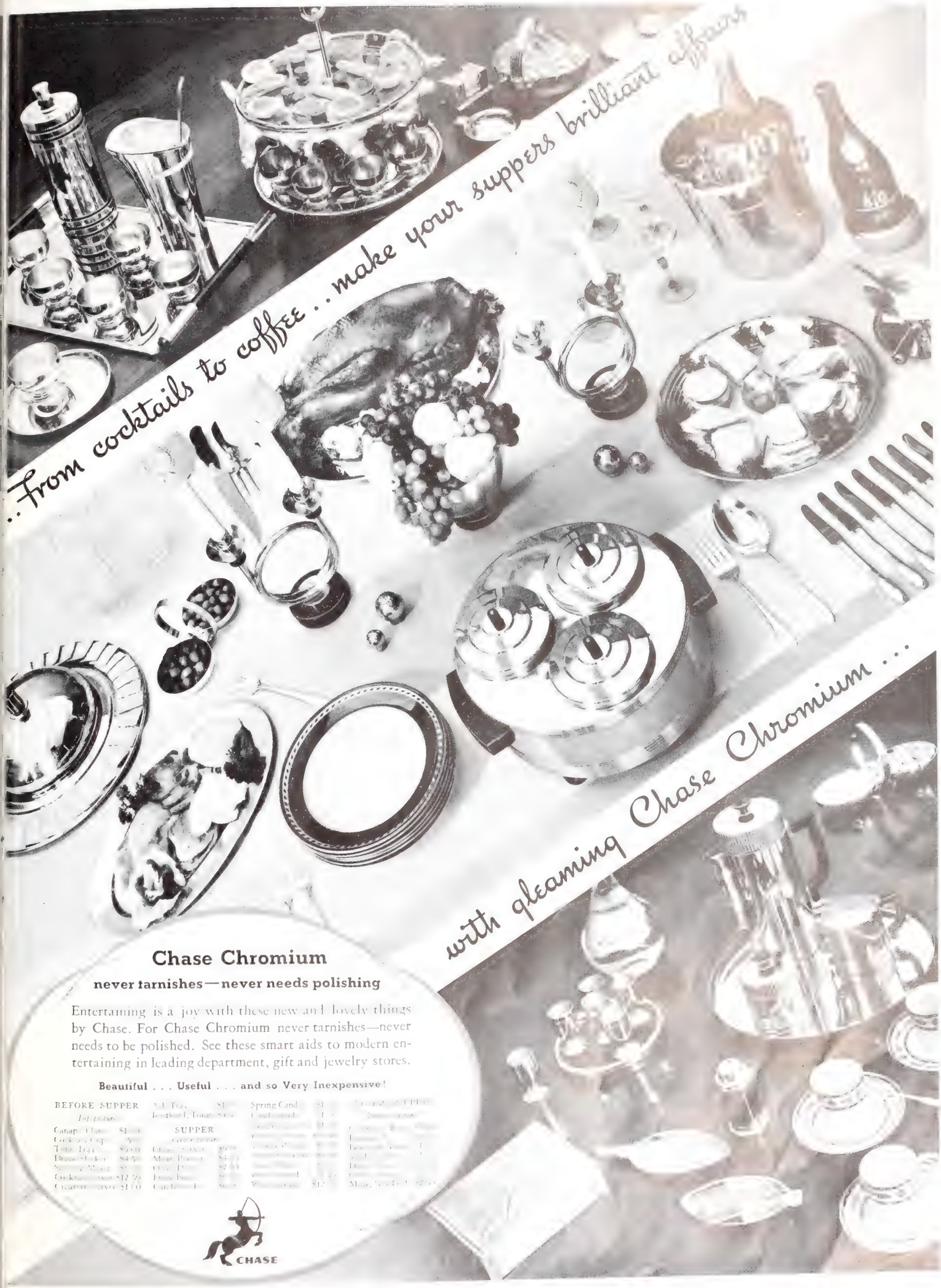
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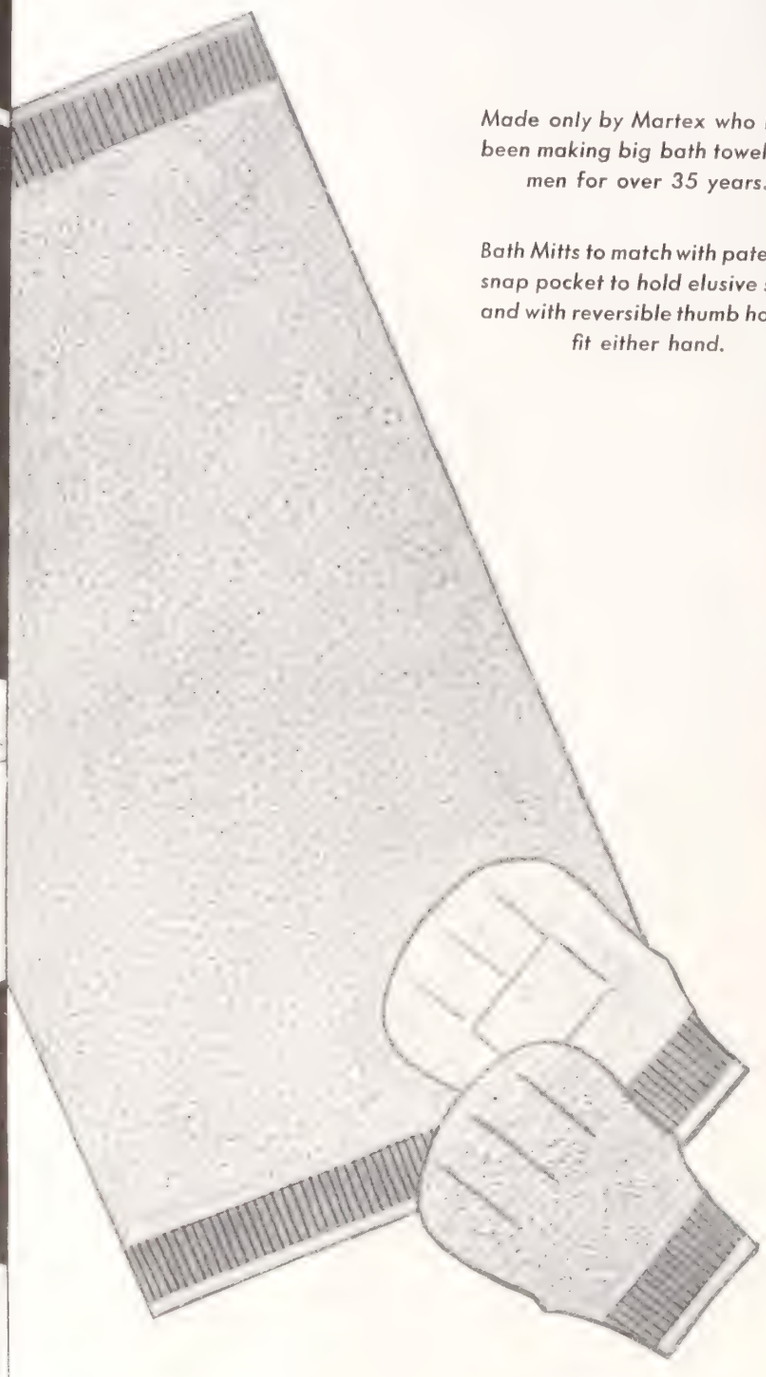
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THE shell, pièce de résistance of the Victorian what-not, has been restored to favor—glorified in crisp, shining pottery and colors that Nature forgot to give it—dusty, pale blue, pink and moon-white—colors for a bride's house. For her gayest parties she'll make an appropriately festive table decoration with a group of three or four of the low, flared shell at the left above—filled with small, bright flowers and afloat on a mirrored plaque. The conch shell, that charming, twisty horn of Neptune in the foreground is decorative either with or without flowers, and the nautilus—erstwhile home of the itinerant snail—standing just behind, used in pairs will add grace to the ends of the mantel shelf. The nautilus and the shell at the left are priced at $4 each. The conch shell is $8.50. All from Pitt Petri, Hotel Waldorf-Astoria, New York

...your think that pantry towels are ...lacking in glamor for a gift, ask ...y bride who finds a set of one or ...th of those above in her stocking. ...hat old kitchen habitué, the "Dutch ...eanser" girl, keeps an interested and ...ndly eye on your housekeeping from ...e border of the towel at the left, ...hile a substantially built chef dashes ...and down the center of the other ...th courses of the Christmas dinner. ...th of these attractive designs are ... be had in a choice of red, green, ...ld and blue. The price is $3.75 for ... set of six. From the Maison de Linge, ...4 Madison Avenue, New York

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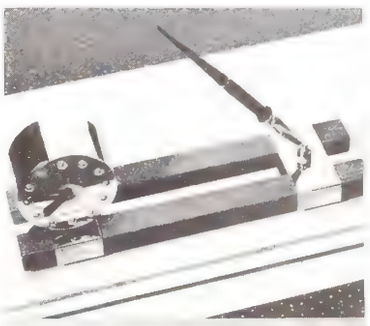
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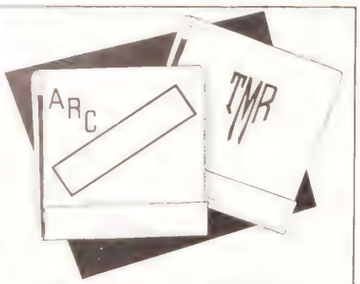


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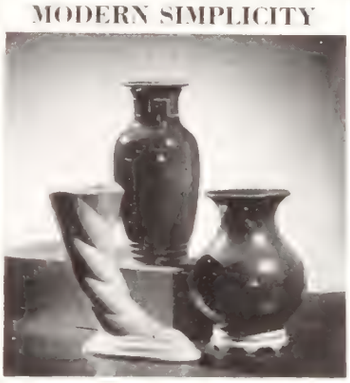


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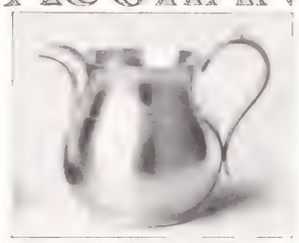
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If the new apartment is too minute to include a dressing room the tiny dressing table and bench above can be set up in a jiffy in the bathroom or in an odd corner near the coat closet, where it will take care of shiny-nosed guests nicely. In fact it's so convenient to have about that it will find a permanent niche for itself holding cleansing creams and tissues and such. The simple design and the resistance of the material of both table and bench to moisture and hard usage make them exceedingly practical. The painted, crackled finish can be had in old-white and all pastel colors. A shell motif decorates the box. $21.75. Lewis & Conger, 6th Ave. at 45th Street, New York

Shopping



If the new matron's a D.A.R. wit a decorative scheme to match, th quaint little lamp above will fit int the picture very effectively. The base i glass, shaped like an old oil-lamp the foot clear, and the bowl-shape center either amethyst or sapphire blu painted partially white. The shade i cream-colored parchment paper. Tin sprigs of colorful flowers strewn on th lamp itself and used as a border o the shade suggest its use in a chint setting. The height over-all is 1 inches. Price, $8.75. Arline T. Mac Donald, 8 East 54th Street, New Yor



Glass serving sets continue to be seen more and more often in the best salad bowls. They lend an added sparkle t the table setting and, contrary to what one might expect, are quite practical The spoon and fork above have gone pagan, Bacchanalian or something of the sort that's interesting—for the handles are thick clusters of grapes The fruit is in frosted glass, while spoon and fork are shining and clear. The set of two is priced at $1.50. F. Pavel & Co., 15 West 37th Street, New York

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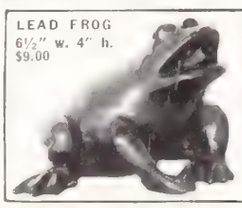
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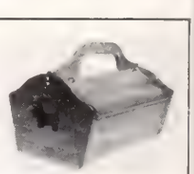
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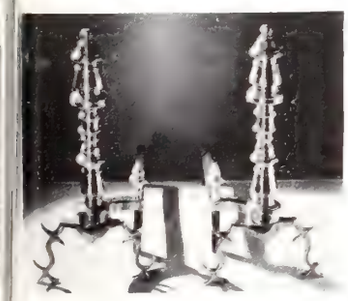


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Around



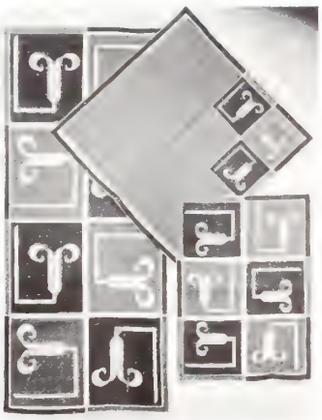
AN OLD sampler like the kind great, eat grandmother used to make sug- sted the pattern for the little hooked g above, which while distinctly ap- opriate with Early American furni- re is an interesting variation from e designs popular in floor coverings that period. The loops are mercerized rsey, hooked by hand so firmly that a cuum cleaner may be used in clean- g. The colors harmonize with any heme. The design is good in living or droom. 30 by 50 inches, $15. Laura openhaver, Rosemont, Marion, Va.



ANDIRONS have a special significance bout them—keeping the home-fires urning, cricket on the hearth and that ort of thing—that makes them an specially appropriate offering to a new ménage. Those above are of polished rass which seems to invest them with particular aura of domesticity appeal- ng to people who've just started to keep ouse. Copies of an original 18th Cen- ury English design. Height, 18 inches, $10. Fire tools to match, $8. H. Tutt- man, 103 Allen Street, New York



WHEN guests begin to pop in on Christmas morning the groom will be glad to be able to pull the wine set above out of its tissue wrappings and set it to work serving up the holiday cheer. Conceived by those genius Swed- ish craftsmen—the color is a new and remarkably true smoke-gray, and the glass has scarcely more body than the vapor itself. The long, thin whiff of a bottle is a fitting container for the rarest of vintages. The delicate glasses have slender, beaded stems. A set of eight glasses with the bottle is priced at $20. Orrefors Glassware Shop, 155 West 57th Street, New York



OF COURSE linens and brides go prac- tically synonymous, and for that reason, and because it's darned good-looking the luncheon set above is shown. The design, a modern, conventionalized ver- sion of the fleur-de-lis, is hand-blocked. In the range of colors there is one to harmonize with every dining room. Two tones of green, or two shades of blue, may be had with white accents. And gold with brown, red with gray, and brown with rust are heart-warming combinations. A 17-piece set—runner, place mats and napkins—is $9.50. Reichardt's, Grand Haven, Mich.

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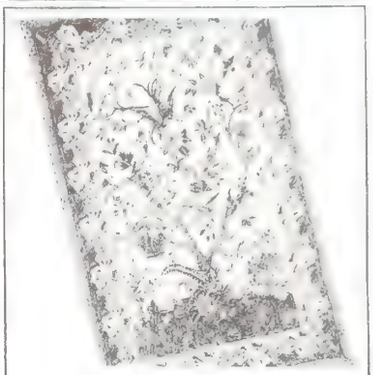


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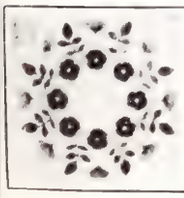
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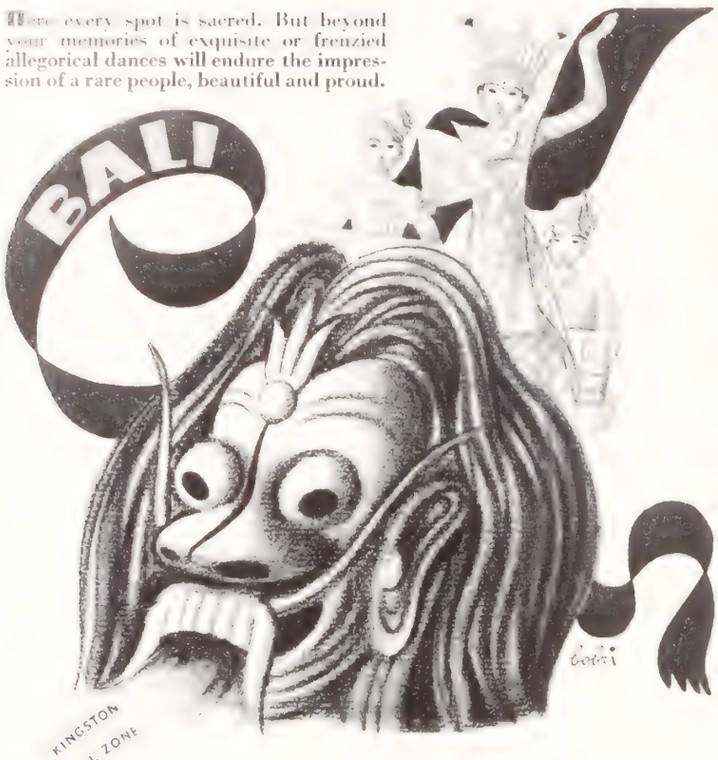
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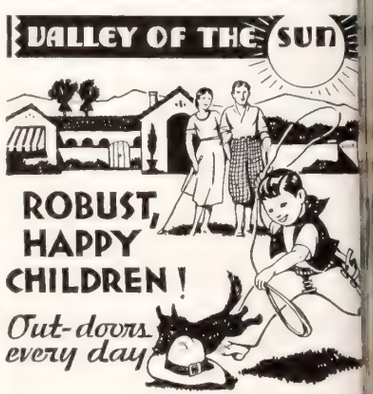
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Red rascals from Ireland

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The history of the present Irish Terrier may be said to date from 1875, several dogs having that year been exhibited at Belfast, Ireland. The first Irish Terriers

(*Continued on page 20*)



CLOVER PATCH Irish Terrier, owned by the Clover Patch Kennels, shown at several dog shows



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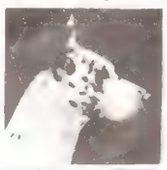
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Red rascals from Ireland

(CONTINUED FROM PAGE 19)

that were exhibited in England were at the Brighton show in October, 1876, Banshee and Spuds winning first and second. Another prominent dog about thirty-five years ago was Playday, the first uncropped dog ever awarded a prize. One's first acquaintance with this prehistoric breed is apt to be disappointing except to a real doggy terrier man. That is because they are terribly flash.

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In the history of the Irish Ter-



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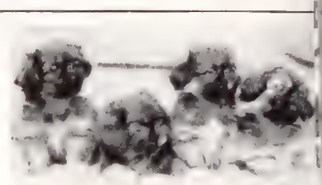
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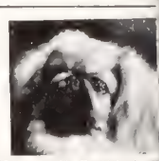
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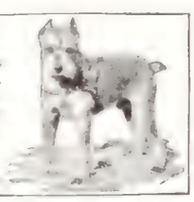
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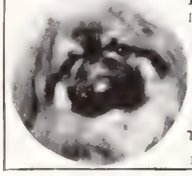
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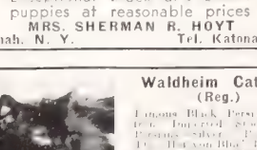
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(*Continued on page 86*)



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Contents for November, 1934

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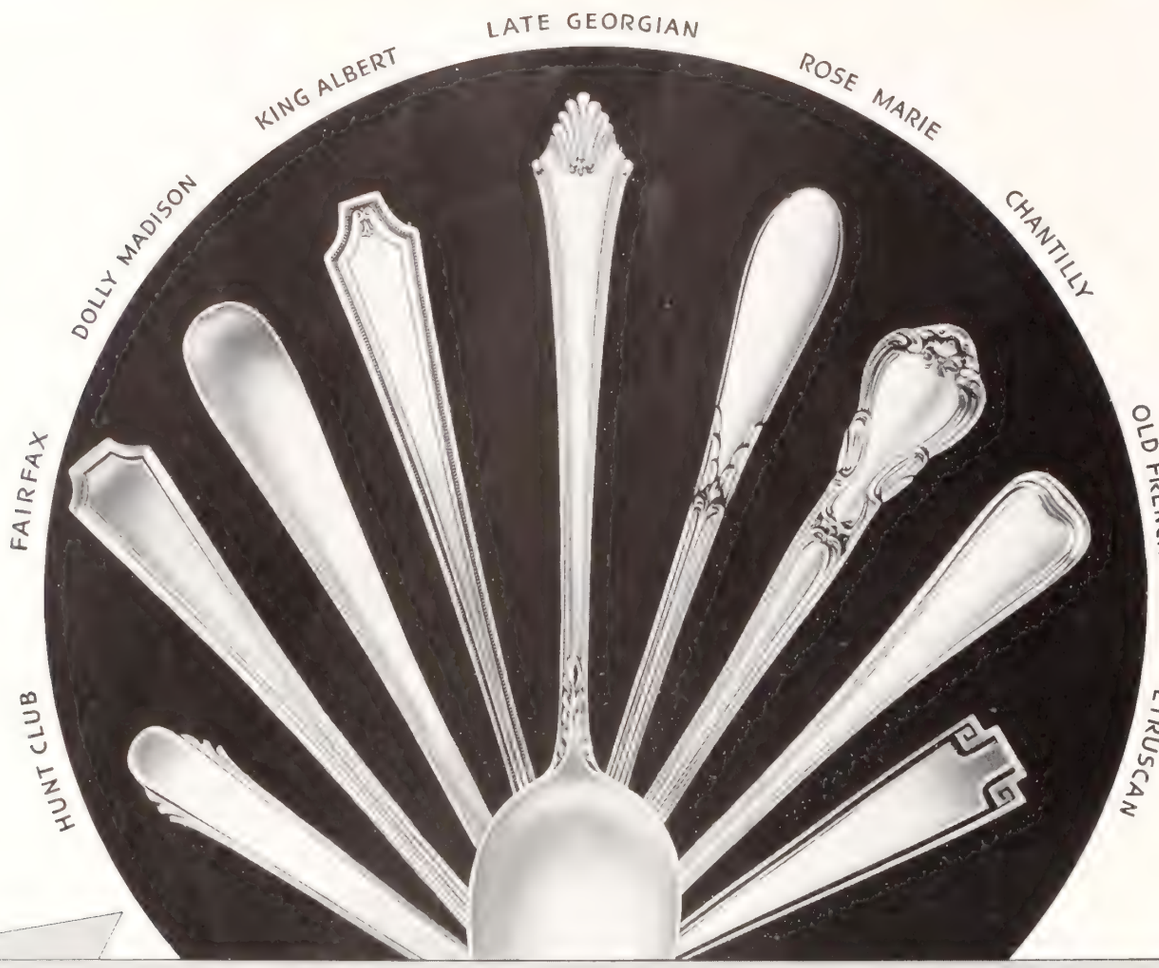
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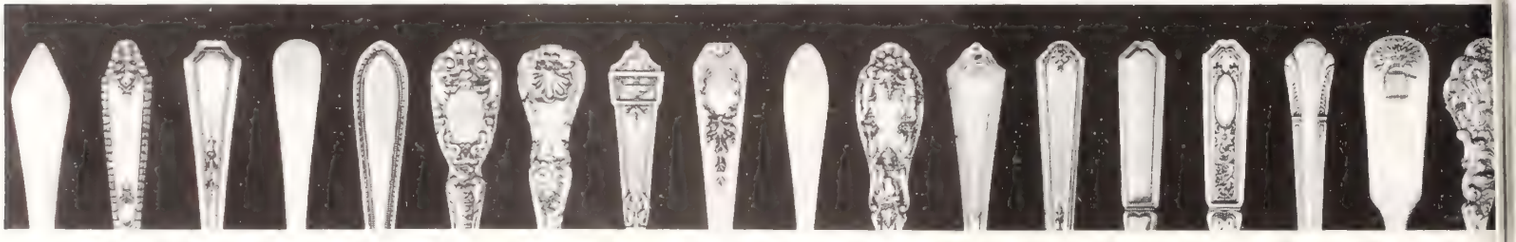
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SHOWERS AND SUNSHINE IN HAWAII. Quite a usual combination, the world around, you will say. But not when the showers are Shower Trees and the sunshine is the "liquid sunshine" of Hawaii. Perhaps the latter is responsible for the brilliance of the former—a brilliance as though the Autumnal paint pot that tints the Maples and Elms of New England had been upset and intensified, in midsummer in Honolulu. For then the streets are vivid with the golden racemes of the *Cassia Fistula*, the radiant pink of the *Cassia Grandis* or *Nodosa*, and the heavenly tint of the Rainbow Shower Tree, where the bees have been busy and cross-pollinated. Adding to the glory is the flaming vermillion of the Royal Poinciana, and the occasional purple note of the Jacaranda.

The liquid sunshine, at which the *Malahini* scoff until they have experienced it, drifts down in shining drops from some vagrant wisp of cloud or, it seems, from the clear sky; paints a rainbow against the blue; leaves a breath of pleasant coolness, and vanishes as suddenly as it came.

Someone has said that Hawaii, above all spots on the globe, has personality—and these are two of its manifestations.



N[illegible]

[illegible] Dutch Colonial [illegible] 1909 to 1931 he edited House & Garden's Weekly [illegible] and [illegible] Home [illegible]

[illegible] Hampton Farms [illegible] Chicago penthouse. The [illegible] William P. Wharton [illegible] house was remodeled [illegible] William Gehron is [illegible] Herrington, who writes on [illegible] tion is [illegible] world, and is [illegible] national Flower Show.





TOWN PLANNING. A great many [illegible] but otherwise uninformed people have a notion that town planning means town beautification, that it is concerned mainly with planting trees and shrubs and providing playgrounds. These are only one phase. Town planning is concerned with future development, economics, commerce and education. It has to do with schools and policemen and fire stations and street lighting and a lot of other things.



TORENIA FOURNIERI. The [illegible] flower yet no plant in the garden [illegible] erous with its bloom and none requires so little care. Of late these annuals have [illegible] the hybridizer's skill. We have them single and double [illegible] and ruffled and in a wide range of colors. There is a Swedish Petunia that looks like a double Pink and smells as fragrant. Now comes word of a [illegible] *grandiflora*. Found originally in Mexico and South America, it is being introduced into northern gardens [illegible]

INDIGESTIBLE FINISH. Maybe there are easier ways of finishing a wall, but the palm for inventiveness should go to a Chicago architect who, in writing specifications for the wall finish of a living room in a house that he was building directed the following seven coats of calcimine: one coat of undiluted milk, one coat of [illegible] [illegible]



THE RETURN OF SILK. One of the [illegible] of the better times that lie not around the corner but at our very front doors is the [illegible] demand for pure silk. A luxury which many of us have been obliged to forego, we once more have a distinct hankering for all silk and a yard wide.





OWED TO A GRECIAN URN. Decoration as well as building has gone Greek. Look about you. Classic themes at every turn. Classic-Modern styles in furniture; the perennial Greek key running riot in fabrics and wall papers; gods and goddesses everywhere. Scarcely a room these days is without a beautiful Greek deity somewhere in the furnishings, while the latest table setting shows plates decorated with charming Olympian goddesses designed to accompany flower-wreathed porcelain heads of Hebe and Flora used as a centerpiece.

And crowning all, the [illegible] heritage of Hellas. Of wood or plaster and marble, in silver, glass and china, on textiles and on wall paper—it [illegible] decoration [illegible] lovely and forever new.

HEAVEN FOR [illegible]. This [illegible] came about through [illegible] and Outdoor Life [illegible] prize awaits those who plant roadsides with trees and shrubs [illegible] pilgrims as the American roadsides see are obliged to rest and [illegible] of billboards. Those who aren't resting [illegible]





WATERCOLOR BY DAVID PAYNE

Colonial architecture's final stand

THE Southern Colonial type of house with its high supporting columns and classical pediment was the final expression of American Colonial. After that our architecture drifted into the doldrums of slovenly taste. This example, a chaste expression of rural design, is Sun House, at Silver Mine, Connecticut, the country home of the editor of House & Garden

KNOW THE REAL DUTCH COLONIAL

First of a series on the significant styles of Early American architecture



By Henry H. Saylor



You can, if you wish, build today a house of steel and glass unlike anything the world has ever seen. Possibly very soon you may be able to select it from a catalog and have it delivered and erected in a week. That is, if you want that sort of house. I doubt that you do. A recent survey among this magazine's readers indicated that the majority of those who are intending to build prefer to have one of the types loosely called Colonial.

Does this surprise you? With all this stylization going on about us, giving us streamlined refrigerators, cork furniture, bulbous motor cars and chromium what-have-you's, had you decided that everybody would soon be building for himself a very functional, very stark machine for living?

The evidence is to the effect that people of the home building generation prefer the house types established in this country's early years. Obviously this preference is nothing so simple as the stimulation of pleasant memories—most of us who are reading this today go back in our experience no farther than the era of gas light, certainly not to the whale-oil lamp, the candle dip, the spinning-wheel. We have never known by personal experience the life in an Early American home.

Partly at least it must be a feeling for the necessity of a background. No matter how fully we may believe in the superiority of the present status of our civilization and the wealth of achievement that surrounds us, we never get very far from the realization that the family of today is, after all, a product of the past. All of its tentacles reach backward, not forward. Like the Oak tree, our roots have a deep and abiding grasp of the lower soil, even though the feeding rootlets are near the surface. Perhaps through some atavistic instinct we know that we are at our best in a setting strongly reminiscent of our origins—just as the Ladyslipper is at its best in the damp leafmold of the woods, not in a modern receptacle of glass or fired clay.

There is also a feeling in the minds of many of us that we move much too fast, letting go of the past and present to grope in an unknown, untried future. In an effort to counteract this—to hold the race more closely to the norm—we turn back and sink our roots even more firmly in the distant past. The electric bulb is too much with us, and we reach for the more restful candle. The days of warmed, humidified, ionized air are too much with us, and we seek again the wood fire and the warming-pan. The walls that surround us, in office, public building, and "model" house are of polished steel, aluminum, micarta, rubber, synthetic compounds of many kinds, and we yearn perhaps unconsciously for the touch of a well-worn panel of pine, and to rest our eyes with the golden tobacco color of its patine.

It is in this mood that the Editor has planned a series of three excursions into early [illegible] architecture. On the [illegible] returning to certain high peaks of achievement on the part of our craftsmen builders when America was young and [illegible] back with us to the present.

For the first of these peaks we are taking the houses built by the Dutch colonists in Northern New Jersey and Southern New York. For the second, we return to the early houses of New England—structures that stem from the Elizabethans' use of timber construction. And for the third, to the brick mansions built by the Cavaliers in Maryland and Virginia.

There are still other possibilities, of course. If you live in Southern California, you may want to start with the Mediterranean type as having solved in part the demands of your climate. If you live where stone is plentiful and easily worked, you will perhaps base a fresh start on work in which the stonemason had gathered his skill and knowledge over a long period of trial and error—in France or in the English Midlands.

The great point is this: having selected a proper point of departure, we must go on from there, putting all that we have of skill and knowledge and new-found materials to the task of making better houses.

Let me make it unmistakably clear that I am not pleading an archaeological cause; I have no more desire to go back and reproduce the past in architecture than I have to bring back the short clothes, the crinolines, the hoopskirts of epochs gone by and finished. What I am trying to suggest, if you will bear with me, is that we can have our cake and eat it too. We need not give up the good things of the past in building with the significant improvements of the present.

Moreover, there is no particular necessity [illegible] primitive. There are few of us, probably, who would deliberately deny ourselves the comforts, the luxuries that the science of building has added to its store, merely for the sake of being literally true to a period. We must have certain things that our ancestors did not possess: bathrooms, equable automatic heat, sanitary wall surfaces, a modern kitchen, the accessories made possible by electric current. The atmosphere of an old Dutch house is a charming possession, but we certainly cannot pay for it the exorbitant price of giving up all these comforts.

With this reservation [illegible] some of the [illegible] The Dyckman House on upper Broadway, New York, is one of the best known. A drive through the countryside about Hackensack, N. J., would show many of these houses, large, small, and intermediate in size. The lower corner of New York State, nearby, shows some charming examples, and there are



others to be found in the western end of Long Island. Too many of them will arouse not only your admiration but your sad regrets over their present state of neglect. There is hardly one of these that would not long ago have been bought and restored but for the complication of our kaleidoscopic neighborhood changes; what was once a secluded farm is now a background for a gas station or a manufacturing center.

Outstanding among several characteristics of the Dutch house is its roof. Usually—though not always—it was a gambrel roof with wide overhang at front and rear. The two planes of the broken slope had a most subtle relationship in both angle and length. You have only to compare almost any one of the old houses with what a speculative builder of today fondly calls a Dutch gambrel roof, to realize how quickly the designer can step across the border line dividing a roof mass of exquisite beauty from one that is utterly commonplace. In addition to the relationship of the short upper slope to the longer lower one, a further subtlety broke the latter into a slight curve or "kick" as it terminated in a broad overhang.

These roofs were for the most part innocent of dormer windows. The main body of the house was not the narrow rectangle that most modern adaptations show, but more nearly square, and the light entering the gable windows was sufficient for the upper rooms. The later attempts to increase the length in the hope of attaining a more pretentious exterior carried the builders outside of the inherent limitations of this type of roof. A growing importance of the bedroom space in our later manner of life, together with a more insistent demand for cross ventilation, brought severe demands upon the architect in his efforts to gain more headroom, more light, and more air, while holding to what beauty he could save from those early roof forms. When you find a so-called Dutch Colonial house with steeply sloping lower roof, long and flat upper portion of the gambrel, and a continuous dormer, starting out at the face of the lower wall, with ends flush with the gable ends, you will see the *reductio ad absurdum* of the style.

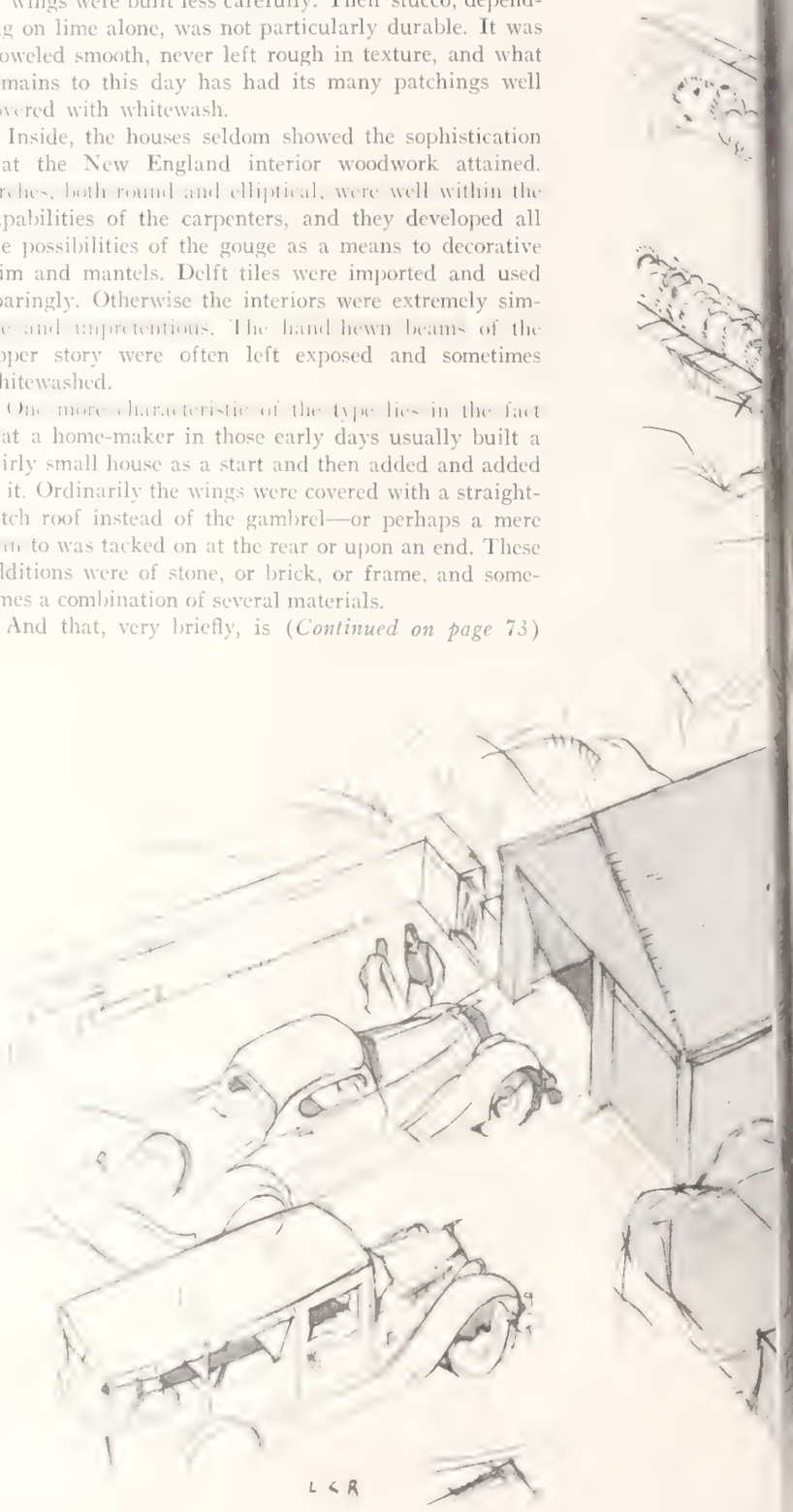
Next in importance to the roof as a characteristic in these early Dutch houses is the fact that they were built of a wide variety of materials. Stone—usually a red sandstone—was the common material for the walls of the main portion, but the builders stopped this at the top of the first story, and carried the gable ends up on wood-frame construction. Roofs were of hand-split shingles, gable ends clapboarded or shingled. Chimneys were of brick. And, as if these four wall materials were not enough, the Dutch frequently used stucco as well. I believe there is no other architectural style in which such a variety of materials was accepted as the normal practice. The Dutch builders apparently took delight in seeing how many of the available materials they could use, and they combined these with consummate skill.

Their stone masonry was of a high degree of excellence—it had to be, for good cement-mortar was unknown. They squared their stones up so accurately and smoothly that the walls needed no more bonding of the thin joints than could be had with clay mud. Front walls showed their best craftsmanship; rear walls and those of wings were built less carefully. Their stucco, depending on lime alone, was not particularly durable. It was troweled smooth, never left rough in texture, and what remains to this day has had its many patchings well covered with whitewash.

Inside, the houses seldom showed the sophistication that the New England interior woodwork attained. Arches, both round and elliptical, were well within the capabilities of the carpenters, and they developed all the possibilities of the gouge as a means to decorative trim and mantels. Delft tiles were imported and used sparingly. Otherwise the interiors were extremely simple and unpretentious. The hand hewn beams of the upper story were often left exposed and sometimes whitewashed.

One more characteristic of the type lies in the fact that a home-maker in those early days usually built a fairly small house as a start and then added and added to it. Ordinarily the wings were covered with a straight-pitch roof instead of the gambrel—or perhaps a mere lean-to was tacked on at the rear or upon an end. These additions were of stone, or brick, or frame, and sometimes a combination of several materials.

And that, very briefly, is (*Continued on page 73*)



The Dutch Colonial as suited to the present day

Designed for House & Garden by Lewis E. Welsh



Remembering the old home town

ANYONE motoring through the American countryside, along one of the great arterial highways that fling their tentacles over the land, soon falls into the habit of watching for the next town. A stretch of open meadows, the dim alley through a grove, then the signs of crowded civilization begin again. The solitary farmhouse groups left behind, the road reveals clustered houses, clustered signboards bidding for patronage and soon the inevitable Main Street slows down the car's speed.

Strung like beads on the thread of the road, these small country towns have, at first glance, a sameness. The architecture may change slightly, the materials from which the houses and business buildings are fashioned may differ somewhat in varying localities, yet certain general characteristics are sure to stamp them into a uniform likeness. Go slowly through a dozen or so of these villages, however, and one begins to realize that the only real difference between them is the measure of local pride.

There was a time in old England and on the Continent when local pride actually developed into open warfare between towns. Some traces of that intra-village competition still linger in the invidious remarks the inhabitants of one town make about its nearest neighbor. Today the warfare is reduced to the harmless enthusiasm over baseball games between teams from neighboring villages or to those blatant boostings when the advantages for amusement or culture in one town overtop the meagre opportunities to be found in the next. Towns grow according to the measure of their local pride, and the measure of their local pride is indicated by the interest and generosity of their leading citizens.

SCARCELY a town but displays some mark left on it by a local worthy. Sometimes it is a library, sometimes a social center or an up-to-date swimming pool. Invariably it bears the donor's name. He may have been a local boy who emigrated to the city, made his fortune and, in his declining years a sentimental attachment to his birthplace loosening his purse strings, made this magnificent civic gesture. The town fathers saw that his name was perpetuated by calling the library after him. Many others have been donated by men who never left the town, who stayed there all their lives, built up a business, lived well but thriftily, gave employment to many of the townspeople and in the end remembered them generously. Often the business that brought these men wealth was of the most commonplace character—they manufactured buttons or controlled the lumber output of the region or quarried stone from the bowels of the hills.

For a time after Sinclair Lewis's *Main Street* appeared, the self-appointed sophisticates of this country classed all these small country towns as dreary oases and their inhabitants as Babbitts. The man who was willing to stay in his home town, satisfied with its quiet, commonplace exist was looked upon as a minor type of fo[illegible]. Not allured by the swift and sophisticated amusements and life of cities, he was believed to lack ambition. Nevertheless it has been these Babbitts who gave the small town its substantial character. If we study their memorials, we realize that they did not live and labor in vain.



After all, a life is not unworthily lived if its sustenance has come even from making buttons in a small town, if its pleasures have been simple and its luxuries occasional and if, through the years and at the end of it, a mark of public service and of interest in public welfare is left behind. Far better that life than losing one's identity in a teeming city and going out at the end without mark or memorial. The small town worthy knows—and he has amply proved the contention in thousands of American villages—that the good one does need not be interred with one's bones.

IT WOULD probably be beneficial for him and the country in general if every native son were required once a year to go back to his old home town. The changes he would observe might shock him—or the contrary. For, in the last analysis, a broad cement Main Street—if the trees are left growing—may not be as picturesque as the old town dirt road—a sea of mud in spring or a dust storm in summer, but it undeniably spells progress. A local movie, an inn modernized for a more demanding trade, well-equipped garages, houses better painted and gardens flourishing, more cars on Main Street, chain stores offering a wider and better assortment of merchandise—by these steps does the small town advance. Yet the churches are still there—and congregations still drift into them of Sundays and Wednesday nights. And the outlying meadows still show their lush green in Spring and Autumn, and the far hills rim the horizon as they have these thousands of years. The old river still worms its way down the hills and across the fields. Golden Rod and Michaelmas Daisies still grow along the roadside. For all the apparent material progress, Nature continues to follow her old ways.

If the returning native is saddened by the modernizing of his old home town, let him seek out his favorite country byways. Resting there awhile, touching those spots rich in association, he will rise refreshed and strengthened. Like as not, from those contacts will stir into life forgotten sentiments of local pride, and a quickening plan to find substantial expression for it—a library . . . a playground . . . a club house . . . a little museum . . . his name carved above the door. . . . At least that would show, though he had been long away from it, his heart was still in his old home town.

Perhaps by just pulsations of sentiment have those public memorials, found in thousands of small American towns, come into being. For whether he remains in that town all his days or returns to it only at long intervals, the native son is quickly moved by sentiment. The distinguishing mark of the Babbitt is that he has a heart.

—RICHARDSON WRIGHT.

DEDICATION

The Spirit of the Hills
Shall bless
This home of ours;
The elves of pond
And stream shall dress
Our fields with flowers;
Young Pan shall make
Our woodland blithe
With nymph and faun,
And Time shall only
Use his scythe
To mow our lawn.

—ARTHUR GUITERMAN



GEORGE H. DAVIS

THE Greek Revival residence of Mrs. Herbert F. French at Braintree, Massachusetts, is a noble example of an architecture popular a century ago. The stately colonnade stands well back from the street behind a sweep of lawn. In modernizing this house, the architect, John Edward Kelley, found the structure so perfect that most of his work was confined to the restri-

New England keeps up her Greek

BURLINGAME
PUBLIC LIBRARY
Burlingame, Calif.



EAST ENTRANCE

THE HOUSE-DEPTH HALL



IN THE DINING ROOM

GEORGE H. DAVIS



Inside and out

Grecian temple

As in most houses of this period, the rooms are large, many of them square, and the exterior walls are double studded and about twelve inches thick, allowing for recessed windows and shutters. Originally double drawing rooms extended across the front of the house. These have been thrown into one spacious apartment. The front windows, which extend to the floor, run up into the walls when it is wished to use them as exits to the colonnade terrace. The windows are curtained simply in casement fashion, in order not to conceal beauty of frames



SLAVE QUARTERS NOW GARAGES



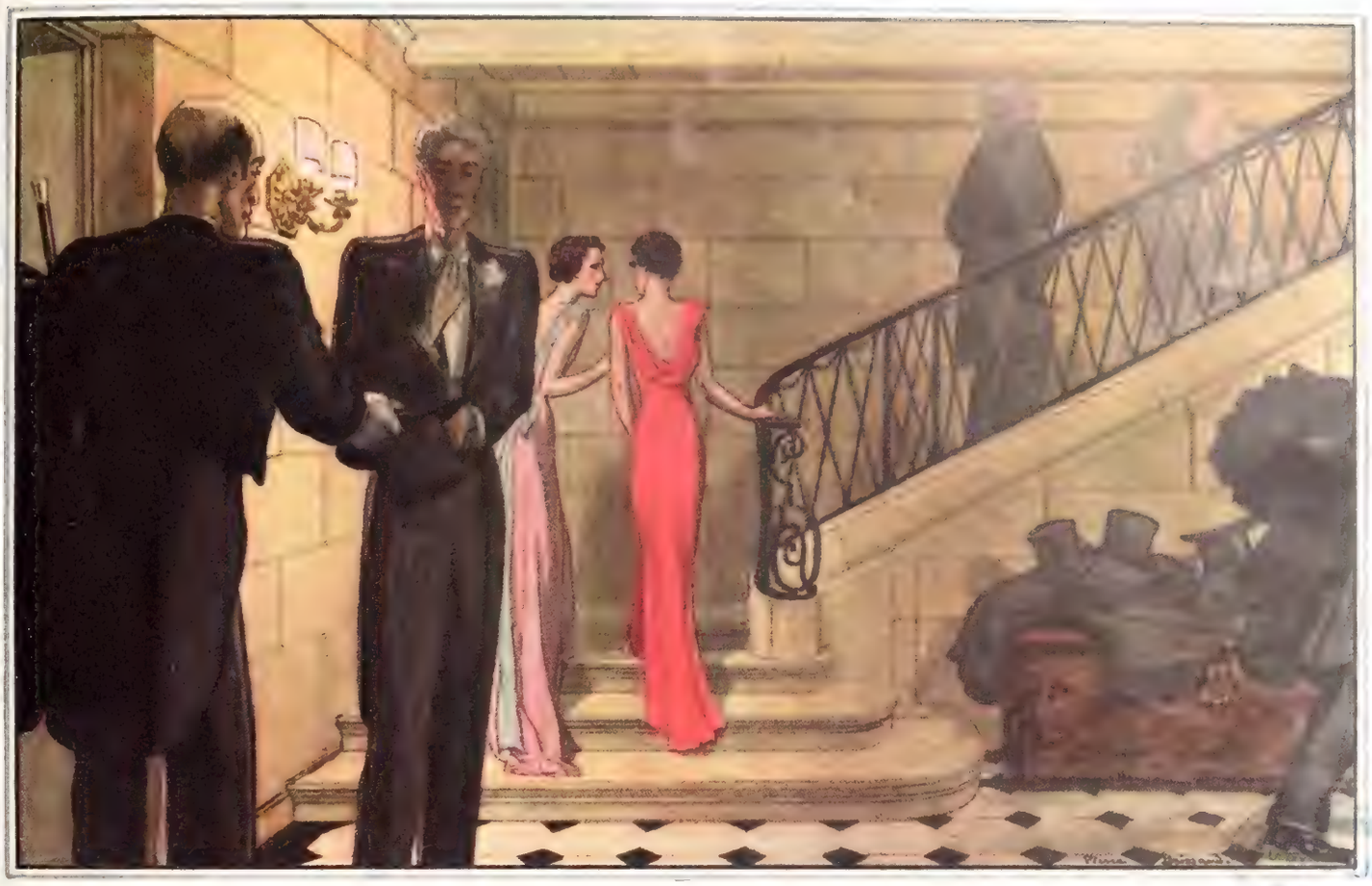
...e New England ...ade up to date

In its first incarnation the upper rooms of the carriage house wing served for slave quarters. This has now been converted into a modern garage. The East entrance is marked by a classical portico flanked with shrubbery. In common with most houses of this type, a hallway entered at either end crosses the structure midway. Leading from this hall is the dining room which has painted scenic walls above a paneled wainscot. On the other side is the living room, which now occupies front of house. Recessed space beneath window seats covers modern heating



Old-World furniture and treasures provide

sympathetic settings in the New York home of a musician



RARELY is an environment so sympathetically planned to harbor its principal activity as is the case in the house of Mr. and Mrs. Samuel L. Barlow on Gramercy Square, New York. One of Mr. Barlow's chief interests lies in music; his house is noted as a gathering place for music lovers, and here, in the setting of its lovely paneled drawing room, are held many delightful musicales. Mrs. Barlow is Ernesta Beaux, the decorator

FROM a country château in the north of France came the beautiful boiserie which panels the drawing room illustrated in the painting by Pierre Brissaud opposite. This has not been repainted and the woodwork seems to impart to the music a mellow tone quality like that produced by a Stradivarius. Tapestries, which are family heirlooms, adorn one side of the room and the furniture includes many interesting period pieces

OVER the desk in the library, which is illustrated in the painting shown at the right, hangs a portrait of Joel Barlow by Robert Fulton, while at the opposite end of the room is a companion portrait of his wife. In addition to its many rare books, this room contains a fine collection of Lowestoft china made for a Barlow in the 18th Century. This is displayed on recessed shelves next to the bookcases on either side of the fireplace

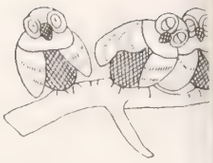








and... so to be





FAR LEFT. New quilts. Figured pink satin, allover squares: Maison de Linge. Brown taffeta Palmer quilt, beige band: Gimbel. Crimson and gray reversible taffeta quilted in drum design: Mosse. White satin, fern design: Bournefield.

At left. Pillow slips to match sheets. Top row. Blue monogram and line; peach, drawn-work border; peach, eyelet embroidery; all Wamsutta: Altman. Second row. Peach linen, lace inset: Mosse. Pepperell Peeress percale, pink monogram: Maison de Linge; white Wamsutta, blue dots, monogram: Altman. Bottom row. White Utica percale, dark blue monogram: Altman.

Below. Blue and cream Directoire bed: Brunovan. Peach Wamsutta, appliqué white monograms: Mosse. St. Marys cashmere wool blanket, peach: McGibbon









ABOVE is a man's modern bed designed by Donald Deskey, with smart beige percale sheets decorated with brown stripes and monograms: Mosse. Below, White quilted satin bed, pink crêpe de Chine sheets trimmed with Milan point lace, pink quilted satin comforter Carlin Comforts. Beige North Star blanket McCutcheon





DECORATIONS are embroideries on children's Wamsutta sheets, by French nuns after designs by Marjorie Dunton. Each pattern—stork, owls, or good children going to bed—is in white on border of sheet. Blankets, left, above, Chatham loose-knit throw: McGibbon; North Star striped weave: Altman; St. Marys duo-tone: McGibbon. Right, Kenwood "Frost" mixture: McCutcheon; Esmond reversible; St. Marys three-toned border: Altman



An apartment built twenty years ago is transformed by clever remodeling





How intelligent remodeling can transform an apartment built twenty years ago is aptly illustrated by the before and after views shown on these pages. The hall (left) was modernized with a smart color scheme of dove gray walls, white woodwork and black linoleum floor inlaid in yellow. Chairs are Mandarin red. At the far left is the dressing room which opens off the bedroom shown opposite. Walls, red and white floral paper, upholstery, rough white fabric welted in red leather, flooring, black carpet. The Chicago home of William P. Wachsman, who is also decorator





In the dining room, the French doors, paneling and lighting fixtures were removed. The opening is now a square plaster arch flanked by low partitions containing book niches. Ceiling was dropped to conceal an oval lighting effect, and the back wall was brought out to create a niche. Walls are slate blue, woodwork white, ceiling gray. A Chinese portrait suggested color for red chair coverings. Yellow curtains, black linoleum floor with [illegible] complete the scheme

The left window in the original bedroom (see below) was closed up and this wall was built forward to make a recess above the bed. Bed and night table are built in to form an integral part of this wall. The background is white with woodwork painted a softened vermillion shade and metal moldings have been used as decorative trim. White lacquer furniture trimmed in red, and vermillion curtains embroidered in white are dramatic notes seen against the black carpet









A handy check list for remodelers

With an introduction that stresses the need for a cautious approach • By Julius Gregory

THE romance in the lives of many a family seems to reach one of its highest points in the achievement of buying an old place and making it livable. Some people have the idea so deeply rooted that nothing else will satisfy their craving. They are the pioneers by natural instinct, and what a wonderful time they have searching the countryside over for their ideal old house and then changing it back into the spirit in which it was first conceived. It is all joy, if they go about it the right way; otherwise the possibilities of pain are almost too numerous to mention.

Stop, look and listen signs are placed at railroad crossings to warn the unwary of possible disaster. Those who consider the problem of buying an old house, also should stop, look and listen, before spending money for something which, to make it a decent place in which to live, may cost more than can be afforded. There is an allurement about the alteration of an old building that seems to lead on to an extravagance which is not found in the planning and building of a new house. A mania like that of the collector of antiques grapples one to the extent that he does not seem to be able to resist its thrall. From being planned as a simple alteration, it becomes a struggle to make the house a perfect example of its kind. And so, besides the care that should be taken to heed all warnings before buying, one should be alert to keep enthusiasm from overcoming common sense.

ASIDE from the land, the cost of which can easily be checked, the actual and definite amount of work required to restore and add to an old house should be ascertained as completely as possible before making the purchase. There does not exist the layman who should attempt to do it all himself. If he has the hardihood to try, let him be as thorough as possible, he is still liable to fool himself. Rather than take chances, in consideration of the investment involved, he should employ an architect, not only to make a survey of the probable changes and ultimate costs, but to make sketch plans and elevations which can be given to contractors for estimating. With this information at hand, he will know very nearly what he is up against and can make the decision with a clear conscience.

There is, however, certain general information about construction which one would do well to know. It's all right to have an architect on hand when the right place has been found, but not entirely practical to go through the performance of making sketches with every house which gives a slight thrill. The first thing to do is inspect a house from the standpoint of how it could be used by one's own family. Study the building from the angle of plan and its relation to requirements, bearing in mind that it is always easier to make additions to a house than radical alterations within. A consideration of the soundness of a structure may be taken up in a general way without one's being led to wrong conclusions. As with all things, a little knowledge may be worse than none, but as it happens that most of us have lived in houses before, it should not be difficult to learn a few of the things to look for in a house.

VERY old houses generally have poor foundations which may be thick but are often found without much mortar or any footings. Likewise, the old chimneys usually consist of more stone or brick than adequate flues. A condition of cracked plaster may mean new lath and plaster. If, in one's scheme of alterations, it is found that the old chimneys must be replaced, the foundations need rebuilding and new plastering is necessary, right there is the time to be careful, because the indications are bad. One had better muster up his courage and throttle some of his sentiment, unless he is prepared to pay extra for that emotion. And this applies to any house of whatever vintage. The sane conclusion usually is that a new foundation, chimneys and plaster might better go into a new house.

An outline of the things to look for begins with the masonry: foundations, chimneys and plastering, and such brick or stone walls as may be found. Then, there is the wood framing, sills, floor beams, partitions and roof construction. Doors, sash, trim and floors come next, and exterior finish follows. Painting has to be done anyway, as usually does electric work, heating, plumbing and some sort of sewage disposal.

If a house seems to meet the requirements of plan so that it may be changed or added to in a practical way, then one may begin to look at the structure. If the floors are fairly level, the windows and doors not altogether out of plumb, the roof has not too much of a charming sway, and the stairs are solid, the prospects are good and a further inspection may be undertaken with some feeling of confidence.

Old cellars are usually damp, with the result that the sills, floor beams and ends of the posts are often in bad shape. It is customary to invoke the good old knife test at this stage, which consists of poking the blade of a jack knife into a beam, then trying to rotate the knife. If it turns easily, the wood is pretty far gone; anyway, it is distinctly under suspicion. The man who goes around digging into beams with his knife and jumping up and down on the floors to test their rigidity and strength qualifies immediately as an expert. The effect is very good for one's confidence and is distinctly impressive to whoever may be observing you.

As for the roof, the majority of old houses require a certain amount of stiffening of the rafters. Often in the plan of alteration the attic is to be made into rooms, which usually means new attic floor beams and in turn means new plastering on the ceiling of the second floor. One might as well then change the partitions around on the second floor because there will have to be new plastering anyway.

ANYONE can tell whether new boarding or shingles are required, or whether a new roof has to be applied. He can also make up his mind as to how good a house is in general. As for plumbing, heating and electric work, no one can make much of an estimate without having plans before him. Plans and protections are the key words for those who would alter an old house. However much a man may think he knows, he is only guessing when he tries to work without a definite, well-thought-out scheme. The anguish of paying more than was anticipated takes all the joy out of a job, all the fun that would be had if it was known beforehand exactly what was going to be done and how much it would cost. There is nothing more delightful and interesting than the changing of an interesting old house into the mould of your longings. If you try to break the rules and beat the game, you are (*Continued on page* 77)

Restoration starts a Cape Cod cottage on its third century



BUILT IN 1697



RESTORED IN 1934

THE Grey Goose, week-end home of Corinne V. Loomis at Duxbury, Massachusetts, dates back to 1697 and is a prime example of a Cape Cod cottage. In restoring, a great deal of the original fabric was used

IN her work, the owner was ably seconded by a local craftsman-builder, Francis Swift, who also built some of the furniture styled on lines of historic precedent to meet modern living requirements



The Grey Goose at Duxbury adapted to the ways of Cape Cod week-ends

FROM the kitchen, which in these houses was usually large, the living room has been made. Walls are sheathed in knotty pine of varying widths. At left is the living room writing corner

ALL sorts of attractive kinks are to be found in this old house. Lines are out of plumb and the floor planks are not always level. Below is the pine dresser in the living room

ALONG one end of the living room fireplace a buttress hides the flue of the modern heater. This room steps down in the adjoining screened porch which, in turn, leads to kitchen

IN THE kitchen, woodwork is in orange and black. Table tops are covered with copper. Between the ceiling beams are sheets of wall board. A roof window supplies light and ventilation











H-Hinges and oyster shell plaster knotty pine and lines out of plumb



THE book-room woodwork is leaf green, antiqued with burnt umber, and the walls are painted cream. The curtains are seersucker striped with green, orange, red and blue. The rug is a tawny Oriental. Grey geese fly across the firescreen

A DOWNSTAIRS bedroom is painted antique cream, and its walls are papered with pastoral scenes. Serpentine bookshelves are fitted in and the paneling conceals plenty of closet space. Old H- and L-hinges are to be found throughout the house

THE paneling in the book-room was disclosed only after several generations of wall paper had been peeled off. Like many of the houses of this era and in this locality, the plaster has been made from oyster-shells and the wood is pine

THE summer living room, made from an old shed, is open to the ridge pole. Tawny primitive pine furniture, aged natural wood pegged together, a great chimney and bake oven and curtain fabrics of striped gingham are its [illegible]

Brick veneer changes a General Grant house into stately Georgian









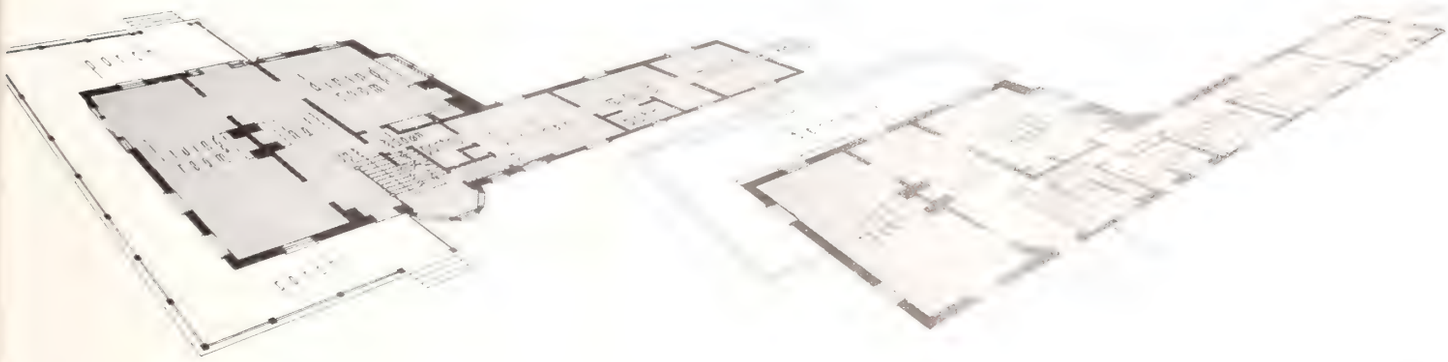
BECAUSE local land and house values warranted such extensive alterations, J. Brooks B. Parker took this roomy product of the General Grant era at Strafford, Pennsylvania, and transformed it into a Georgian home. W. Pope Barney and Roy W. Banwell, architects, assisted in the operation

THE inside changes included modern plumbing, refrigerating and cooking appointments and a new heating plant with air-conditioning. The alterations paid well—the total value of the improved property now is over twice the land value alone—and the owner still has his original home

SAVE for removing excrescences and modernizing the service, the room arrangement remains about the same. Inside, golden oak woodwork was either removed or painted. Outside, the walls were covered with a brick veneer applied over steel mesh. Many existing window and door frames were used

AS the house offered plenty of space without putting bedrooms in the attic, that area was set aside for storage, and the dormers replaced by smaller windows. Other meaningless ornament and projections were lopped off, together with porches that shadowed rooms. Terraces took their pla-







FRONT BEFORE AND AFTER

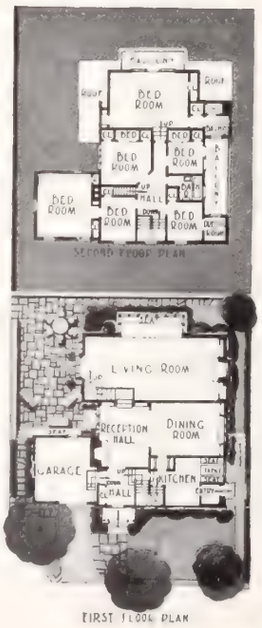




PANELED LIVING ROOM



THE DINING ROOM



ALTERATIONS to the house of C. Paul Jennewein, Larchmont, New York, consisted in stuccoing the clapboard walls, adding shutters, a new entrance portico and lattice on the front to accent horizontal lines. An old open rear porch was replaced by an extension that provided a high ceilinged living room, and a new bedroom, sleeping porch and bath on the second floor

THE woodwork in the living room is knotty pine, and the walls are finished in hand-troweled plaster. The fireplace end is paneled into niches to hold examples of the owner's statuary. Jacobean and Italian furniture is used. In the dining room the paneling is vertical. William Gehron was architect of the alterations and Michael Rapuano the landscape architect

A sheathing of stucco hides an old clapboarded house



TRANSFORMED GARDEN SIDE



NEW ROOF LINES FOR OLD

WINTER CLOTHES TO KEEP THE GARDEN SAFE



STRAW FOR TALL ROSES



SALT HAY IN ROCK GARDEN



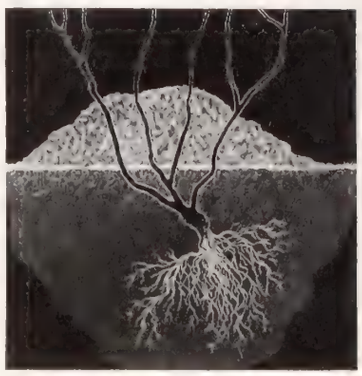
EVERGREEN BOUGHS FOR RHODOS

A GREAT plant mortality occurred in many gardens as a result of the extremely cold winter of 1933-34. This sort of thing has happened before and will doubtless occur again, which makes timely a consideration of preventive or remedial measures. There will probably be considerable protective activity in some gardens before the coming winter, some of which may be ill advised or even excessive. It is too seldom realized that death from extreme cold may be minimized and often prevented by clear thinking and suitable action.

Our failures in winter protection are often due to the fact that we have tried to meet conditions in the air above, and given no thought to related conditions in the earth beneath and around the plants we sought to protect. After all, what constitutes hardiness in plants? It is not alone the ability to endure low temperatures, but also to survive the varying degrees of alternating cold and warmth throughout the dormant season plus the presence or absence of snowfall or rain.

A lady once asked me the reason why certain hardy perennials in her garden in Maine were really hardy and always survived the winter, yet in her New Jersey garden there were often many deaths of the same species. The winter conditions furnish the answer. In Maine usually the first real snowfall remains and more snow is added to it so that the plants sleep beneath a permanent winter snow blanket of varying depth. If you would appreciate the kind of protection these plants have, remember that when the air is at zero on top of the snow a thermometer placed on the ground beneath the snow will register about thirty degrees above zero. Contrast this with the prevailing conditions in the garden during an average New Jersey winter with its snow, rain, thaw and penetrating frost without snow protection. The explanation is obvious.

I am convinced that an insufficiency of moisture at the roots is highly detrimental to Evergreens during the winter season and a contributing factor to winter injury. For example, consider a fine specimen Boxwood with its dense leafage which sheds most of the rainfall upon the ground beyond the spread of the branches. Only a meager amount of the actual rainfall is available for absorption by an immense root system lying mostly beneath the branches. Then we often have some very dry fall seasons with a deficiency of rainfall and winter comes with penetrating frost converting an inadequate supply of essential water into ice, thus making it absolutely unavailable. The colder the winter, the greater the hardship we compel our plants to endure. If the plants were thoroughly saturated with water at the root in late October and November and then mulched with leaves or any material that would keep out the frost so the soil moisture remained available for absorption, nothing more salutary could be done to prepare them to meet any degree of cold in the oncoming winter. The overhead coverings of burlap or boards often used are admirable to the extent that they temper the wind and furnish shade which is most essential from January to late in March, but unless you have provided ample soil moisture you have handicapped your plants adversely from the moment severe cold sets in, early or late. (*Continued on page* 84)



HILLED-UP ROSE

By Arthur Herrington

THESE seven standard methods of protecting outdoor plants cover the great majority of cases to be met in every garden. Except for the two slender evergreens, their purpose is to stabilize temperature and air conditions rather than exclude actual cold



SNOW BREAKAGE PROTECTION

Three famous furniture styles

By Emily Helen Butterfield

THE first charts of this series, shown in September, gave the characteristics of what are generally considered the earliest historical styles of furniture, those of 16th Century England, and followed with those of the 17th Century. The reign of William and Mary, which closed the 17th Century, began the movement away from Mediaevalism and the rather austere Elizabethan and Jacobean forms, toward more comfort in furniture.

With the accession to the English throne of Queen Anne, in 1702, began the glorious period of English furniture design. In Anne's own short time furniture gained a new delicacy, greater elaboration of carved detail, and mahogany came into use. New ideas of what represented home comfort exercised a real influence on furniture design, particularly on seating furniture.

The Queen Anne style, however, was merely an introduction to the richness that was to follow. Then came the great Georgian period, a courtly era of notable architecture and decoration. This century gave us, among the many, the Adam Brothers, Chippendale, Hepplewhite and Sheraton. Furniture design and the decoration of interiors became a real art and talented designers and artists engaged in it.

Thomas Chippendale was a cabinet maker, and the son of a cabinet-maker. His claim to fame rests more on elaborating and adding new grace to current styles and forms, than on original design. A master-carver, he took advantage of every opportunity to ornament his pieces with elaborately carved detail. It is probably this tendency that led him to draw on Chinese art for precedent. Chinese pagoda motifs and Chinese fretwork gave him the utmost chance to indulge his taste for the ornate.

The brothers Adam exerted the most important influence on 18th Century furniture and decoration. Primarily architects, their interior work and designs for furniture were definitely architectural. They were Classicists and followed in the Renaissance trail of Sir Christopher Wren and Vanbrough. Their rooms were of noble proportions, and cornices, pediments, columns and pilasters decorated interiors as well as exteriors. They not only designed the houses but the decorations and furnishings, down to the most trivial pieces, in fact. About them they gathered the leading artists of the day. Chippendale and Hepplewhite executed many commissions for them. Wedgwood occasionally made plaques to embellish some of their cabinet work. Much of Angelica Kauffmann's most celebrated work was done in decorative panels under the Adams' direction.

Like so many of the famous in 18th Century England, the Adams were Scotch. Robert, the most important of the brothers, graduated from the University of Edinburgh, and then spent some years in Italy continuing his architectural studies. Here he gained his love for the Classic.

James Adam was Robert's collaborator, and although there were two other brothers, John and William, also architects, the family claim for fame rests on the former two. Both served a period as King's Architect, James succeeding to the post on his brother's resignation.

QUEEN ANNE · 1702-1714

				DECORATION	COVERING	SPIRIT
TABLES	Varied forms, round and oblong or oval.	Rich tones of the wood emphasized.	Hard woods, mahogany, walnut.	Cabriole legs	Shell design evident also lion masques. Festoons of flowers or fruits sometimes in evidence.	Cloth covers and drapes.	Broad and somewhat heavy but with many graceful curves.
CHAIRS	Backs rather high. Legs and back pieces continuous. Backs are curved and back slat, of vase form usually solid.	Browns, deep red, rich hues.	Walnut and hard woods.	Cabriole legs with club feet.	Curves in back and arms, legs, festoons, honeysuckle motif.	Many kinds, leather, needlework, damask, brocade, silk, linen. Many brass headed tacks in evidence.	
SETTEES AND SOFAS	Two or three chair backs in series. Have arms and several pairs of legs.	As chairs.	Of various woods upholstered in various sorts of fabrics, needle craft, crewel work, etc.	Similar to chairs, six or eight in number.	Like the chairs.	As the chairs.	Lighter than the effect of the chairs because of the grouping of backs.
CUPBOARDS ETC.	Shelves on high legs or one c chests reaching close to the floor and then on squat legs. Welch dressers.	Various tones. Pine and similar material was coming into vogue, sometimes painted and lacquered.		Like the chairs.	Garlands, wreaths, curves with scallops.	Embroideries and tassels becoming evident.	Oriental influence recognizable.
	General form following contours of chair tops, etc. frames flat of gilt and blue glass as well as of wood.				Curves on top or broken pediment effect.		

ADAM STYLE · 1760-1790

	SHAPE	COLOR	MATERIALS	DECORATION	UPHOLSTERY	CHARACTER
TABLES	Rectangular, occasionally oval. Never high. Many console tables.	Various woods in light toned keys	Mahogany, satinwood.	Frequently banded at top in harmony or at end's head with garlands connecting them across the apron.		
CHAIRS	Seats rectangular and with curve at back. Backs lyre and shield shaped.	Light tones and coloring.	Various woods in natural tone also painted, inlaid and lacquered Cane used in seats and chair backs. Arms frequently open.	Reed shaped, slender, tapering, often painted or inlaid, fluted, square or round in section.	Oval backs and floral designs and ornaments.	
SOFAS	Long and slender usually as three assembled chair backs.	Light mahogany preferable.	Hard wood, mahogany, walnut.	As chairs	Similar to chairs.	
COMMODES	Semi-circular to be placed against the wall.	Frequently polychrome in light tints.	Holly, light wood, satinwood, etc.	Slender, reeded	Painted delicately usually in light colors. Inlay.	
SECRETARIES BUREAUS, DESKS AND OTHER SMALL PIECES	Usually rectangular, but low frequently extending close to the floor with paneled doors, etc. Pilasters used and long, sweeping consoles and decorated paneling used.	Light colors, soft yellow and mahogany tones dominant.	Mahogany, walnut and other rare hard woods. Much inlay of satinwood, holly, etc. Painted and lacquered surfaces popular	Usually short, scroll or curved, slim and tapering, frequently fluted.	Urn shaped ornaments, curves, low reliefs of flowers, fruit, human figures, festoons, griffinism, etc.	Classic feeling pronounced.
MIRRORS	Usually rectangles sometimes with semi-circular tops. Often mirror in three divisions.	Of wood or metal lacquered and painted to harmonize with other surroundings.			Adorned with festoons, with gilt, fan-light tracery, cresting of Wedgwood plaques, grotesques, arabesques, etc.	

CHIPPENDALE · 1740-1780

	SHAPE	COLOR	MATERIALS	STYLE	DECORATION	UPHOLSTERY	CHARACTER
TABLES	Square and round, variations during the various periods of his work.	Various colors, much Spanish mahogany used with resulting reds and browns	Cherry, chestnut, walnut and much mahogany especially Spanish	Often eight legs, four pairs. Various combinations tapered, curved. Often carving on the knee of curved legs	Carvings, lacquers, applied metal. Many and varied influences seen in effort for originality Gothic and Chinese motifs observed. Acanthus leaves, etc. In late work even chanticleer appeared.	Velours, satins, silks even canes	Chippendale was an incessant seeker after the original and his versatile abilities led to great variety.
CHAIRS	Strap work backs in various combinations. Arms curve up and back from front of chair and then almost horizontal to chair back. Back of chairs sometimes ear-tipped			Cabriole, claw foot. Sometimes square legs again curved. Rear legs usually straight	Inlays and carvings	Flowered silks and satins many suggesting the Chinese figured coloring.	
SETTEES	Often long couches with curved backs, rolled arms. Double chairs composed of two chair backs interlaced.			As chairs	Inlays and carvings of various motifs including [illegible]		
CUPBOARDS DESKS AND STANDARD PIECES	Often low with drawers or cupboards below the desk or table member. The pedimented crowns often broken or curved, sometimes flared outward.	Various colors of woods and also paintings and lacquers.	Rare woods of various kinds	Square legs or cabriole and claw feet. Fire screens often affixed to a standard supported by three legs in tripod form	Pediments generally [illegible] of other furniture. Inlays even including [illegible]		
SCREENS, CLOCKS AND SMALL ACCESSORIES	Screens delicate with choicely turned stems. Clocks with pediment tops.	Great variety in screens to match the gaiety of the women's dresses of the period.	Rare woods with brass fixtures. Screens of brocade and needlework as well as other fabrics and painted or lacquered surfaces.				





When Autumn comes rock gardene

PERHAPS the pleasantest season of the year to the rock gardener is seed-buying time in the Autumn. The laxness of muscle and of mind that follows upon strenuous effort exerted during the heat of Summer induces a comfortable apathy by mid-Autumn, and sitting at the sunny end of the veranda (how good it is to be able once more to *enjoy* the sun!) and turning the pages of the seed catalogs seem the most innocent and altogether delightful way of spending a well-earned leisure. Then if ever we dream dreams and see visions and as the gentle Indian Summer sun beguiles us we moisten the end of our pencil and happily mark this and that and then dispatch the prodigious list in the utmost serenity and confidence. Ahead of us stretches the Winter, cold, shut-in and irresponsible. We have merely to order anything that fancy suggests and to intrust the contents of the little packets when they arrive to the coldframes and then retire indoors for at least four months.

Impossible to realize that from those stingy little pinches of fluff or grains or whatever will arise with the first warm days literally thousands of young all clamoring for attention—for watering, airing, thinning, shading, transplanting, weeding, feeding. Impossible now to call to mind how desperate was our state last Spring when confronted with those staggering hordes of babies all wanting drinks at the same time or something else at different times. Impossible to remember that in our frantic efforts to do right by all our offspring, or upspring, we cast more than one kindly thought toward such seeds as failed to come up, or which came up in very limited numbers and so reduced our labors by so much, or that we were able to contemplate without rancour Nature's efforts to kill off by carefully selected scourges such as did come up. Impossible now to feel anything but the deliciousness of the sun and the excitement of choice among such treasures.

Now there is a safe and sane way to buy seed in the Autumn but it is not likely that any rock gardener will heed this warning. It is quite certain that having voiced it I shall not







ook to seed · By Louise Beebe Wilder

heed it myself. For when did enthusiasm and moderation ever make compatible companions! But as surely as ever transpired in a Victorian Sunday school book we shall pay for our excesses in tears or in whatever emotional coin we are wont to use to expiate such sins. The wise thing to do, and do quickly, is to remove from the sunny end of the veranda to some less pleasant locality, there to sit down and recapitulate our last Spring's failures and our discouragement. And then remake the seed list in the light of cold reason. To order only what we can care for easily and bring to maturity, allowing for a reasonable number of failures and casualties. Such a course would save us much suffering in the coming Spring and Summer, but on the other hand would cost us much exquisite pleasure here and now.

I once heard of a lady (be she myth or reckless flesh and blood I do not know) who in the flush of her enthusiasm as a beginning rock gardener planted a thousand packets of seed. History and legend are alike silent as to what became of them or of her, but I am sure she had a splendid time while it lasted. I had a gorgeous time the autumn I sowed a hundred and fifty packages of seed, each containing a different species of alpine. But the spring found my facilities and my ability sorely taxed when it came to caring for the resulting seedlings. For even if one has much glass and many gardeners—those twin splendors of the very rich—one would be put to it to meet the requirements of so many different personalities, to cater intelligently in a single season to the widely differing needs and tastes of so many individuals.

In surveying the results of 1932's seeding I shall recount only the successes, cannily repressing mention of casualty and carnage. Of course in any experimental seed planting a number of the survivors will ultimately be discarded for one reason or another. Some will prove rampageous and weedy, others unattractive or unsuitable in size. It is not worth while to retain any of these. We've had our fun, now let us be sensible, for the rock gardener's (Continued on page



Our National Feast

Written and Drawn

THANKSGIVING DINNER 1834

Oysters on Half Shell

Condiments

Celery Olives Radishes

Roast Turkey Cranberry Sauce

Boiled Turkey White Sauce

Stewing Fowl Apple Sauce

Cider

Sweet Potatoes Baked Squash

Mashed Potatoes Boiled Onions

Fried Samp

Pumpkin Pie Cheese

Ice Cream Black Walnut Cake

Figs Raisins

Coffee

A TRADITIONAL feast at the end of harvest time is not confined solely to this country with our Thanksgiving. In England, a similar feast is called the Harvest Home, in Scotland it is the Mell Supper, and in France a Regal. All of these institutions center around a stuffing process quite similar to that which our own Pilgrims began in 1621. Over a hundred years later Thanksgiving was still a day of gourmandizing, as may be noted from the menu above, found in an old cook book.

Today people expect the traditional turkey and fixings, but it is possible to lean a bit more to the gourmet side, and modify the 1834 menu without jeopardizing the traditional aspect. Toward this end I have made up the two menus on the opposite page, both derived from the dinner of a hundred years ago, but having a French touch, wherever possible, by way of slight variation.

With the first menu the meal is begun by serving caviar very cold in a glass bowl set inside a larger glass bowl filled with shaved ice. A plate of hot, dry toast is passed first, then the caviar and then a tray with five glass bowls containing, respectively, the chopped whites of hard-boiled eggs, yolks that have been put through a sieve, chopped onion, chopped parsley and quartered lemons. Chilled Chablis is served with this course.

The next course consists of boiled hen turkey with butter sauce, the recipe for which is given later, plain boiled potatoes scooped into little balls, and hot turkey broth in cups. The wine is St. Emilion served at room temperature.

The third course consists of stuffed roast suckling pig with apple sauce and horse-radish sauce, recipes for all of which are given later. With this goes a good Côte d'Or Burgundy at room temperature.

Next comes a mixed green salad with French dressing. No wine.

For dessert, vanilla ice cream and black walnut cake. Kirsch in a miniature bubble-thin carafe is served immediately after the ice cream. Each guest pours a bit over his cream.

After dessert come the *mendiants:* cracked, mixed nuts, table raisins, and dried figs.

Last of all, good hot coffee and a fine liqueur, or choice of liqueurs.

THE second suggested Thanksgiving dinner begins with oysters (6 or 8) served in a bed of chopped ice. The pepper-mill, horse-radish and catsup are then passed about.

For the second course, cream of chicken soup is accompanied by crisp celery, radishes and ripe olives. Soup recipe is given later.

Next come roast turkey, sweet potato pudding and cranberry sauce—recipes for all of which follow. With this course goes a rich red Rhone wine served at room temperature.

The salad is watercress with thinly sliced beets and a French dressing made with lemon juice.

For dessert, a pumpkin pudding served with kirsch and cream and little Scotch cakes, instead of the usual pumpkin pie. Recipes given.

Finally, walnuts and port wine—the best of each obtainable. Lightly cracked nuts are now served in a silver bowl. Then comes plenty of steaming hot, strong black coffee.

ooked à la Française

June Platt



BOILED TURKEY, BUTTER SAUCE

Choose a hen turkey weighing not more than 10 lbs. Have the butcher draw the sinews from the legs. Clean the bird well and tie securely so it will not fall apart while boiling. Place in a large pot, add 4 carrots, peeled and cut up, 3 small white onions, 6 stalks of celery, 2 white leeks, some parsley, a pinch of thyme, half a bay leaf and a small slice of good salt pork. Cover with warm (not hot) water and let come to a boil slowly. Skim carefully and let simmer about two and a half hours, or until quite tender but not falling apart. Remove bird carefully to a platter. Strain the juice and remove all the grease, but work quickly as the turkey shouldn't be out of its juice long enough to dry. Put into a clean pot and pour the broth back on it until ready to serve.

In the meantime, clarify ½ lb. of butter by melting slowly. Skim any foam that rises to the surface, let stand a minute, then pour off the clear part, being careful not to take any of the milky sediment. Put the clarified butter in a saucepan and add the grated rind of 2 lemons, a dash of nutmeg, salt and pepper and a pinch of flour. Heat, and when ready to serve add 2 tablespoons of chopped chives.

When ready to serve the turkey, put it on the fire to heat in its broth. When it is boiling hot, put the turkey upon a large platter, remove as much of the skin as possible and then decorate with large bunches of parsley. Pour a spoonful or so of broth over it and send it to the table to be carved. Pour the rest of the hot bouillon into cups and serve it to be sipped while eating the turkey. Pass the hot sauce at the same time as the bowl of potato balls.

ROAST SUCKLING PIG WITH CHESTNUT STUFFING

Clean thoroughly a young suckling pig; salt lightly and sprinkle the inside with three tablespoons of brandy. Stuff with the following dressing.

Wash and pick over ½ lb. of barley. Melt 2 tablespoons of butter and brown lightly in it 4 small white onions chopped fine, then add the barley, stir well and add 3 cups of veal, chicken or turkey broth. Season to taste with salt and pepper and cook in a slow oven for two hours. In the meantime, with a sharp knife make an incision in about 40 chestnuts and put them into some smoking fat for a few seconds, then remove and peel off the inner and outer shells. Now boil in some chicken, veal or turkey broth (*Continued on page 72*)

THANKSGIVING DINNER 1934

Caviar
Chablis

Boiled Turkey
Potatoes Broth Sauce
St. Emilion

Roast Pig
Horse-radish Sauce Apple Sauce
Burgundy

Mixed Salad

Ice Cream Kirsch Walnut Cake
Mendiants

Coffee Liqueurs

THANKSGIVING DINNER 1934

Oysters on Half Shell

Consommé

Cream of Chicken Soup

Celery Olives Radishes

Roast Turkey

Sweet Potatoes Cranberry Sauce

Rhine Wine

Waldorf Salad

Pumpkin Pie Apple Pie

Port Walnuts

Coffee



For this we labor at Autumn planting

THE life story of the Daffodil is no less closely bound by the gentleness of Spring than by the harsh rigors of Winter. We may not know why that strange brown thing we call the bulb welcomes frozen ground and sunless weeks of preparation—why should we? Enough that we accept the fact as a sound horticultural precept to be practiced as well as preached

What you have wanted to know about air conditioning

By Godfrey Ernst

- What does the term "air conditioning" mean?
- Can any type of house be air conditioned?
- What is the cheapest way in which to cool a house?
- Why do air conditioning requirements vary in different sections?
- How does air conditioning simplify housekeeping?
- Are any special heating systems necessary?
- Will air conditioning tend to prevent colds?

Air conditioning is so new that the term is often used as a catch word to which all sorts of virtues are attributed. Let us analyze the subject so that we may fully understand its simple principles, and so be better able to discuss it and fit it into our daily life.

Any time anything is done to air, it is "conditioned". Such conditioning may be done by changing the temperature, either up or down (heating or cooling), by changing the amount of water in the air, which may be either humidification (adding water) or dehumidification (taking water out), by cleaning the air, either by washing or passing it through a filtering material or by ventilation and circulation.

These four methods vary in importance according to the locality and time of year. For instance, experiments made over the period of a year recently in Southern Illinois show that in a temperate climate heating was needed 241 days, humidification 181 days, and cooling 19 days. Of course ventilation and circulation are needed all year round.

As we vary from the temperate climate in which these tests were made, we find that the requirements of air conditioning vary likewise. Obviously the man in Louisiana will be more concerned with cooling and dehumidification than will the man in Canada. And the man in a manufacturing center will find more need for air cleaning than will the man in the country. So, in discussing air conditioning it is necessary, first to find out what we want it to do for us, according to our climate and conditions of locality, then to consider equipment that will primarily meet our most usual needs, and, finally, our more infrequent needs.

Take heating. To most of us that is the prime consideration. In many sections a simple fireplace is all that is necessary. As a matter of fact, not so very long ago our ancestors had no other means of heating. For cooling, until comparatively recent times we had to depend on open windows, then electric fans came along, but both these methods have little efficiency when compared with cooling equipment now available.

The trouble with air conditioning confined to heating is that ordinary heating takes cold air and raises the temperature without adding moisture. As a consequence, the air becomes excessively dry, for the warmer the air the greater the amount of moisture necessary for comfort. Of course, too much moisture is uncomfortable, but automatic controls will take care of that. Dry-heated air seeks to pull moisture from our bodies, our furniture, the very structure of the house itself. Consequently complexions suffer, and doors, windows and floor-boards shrink. Since but little fresh air enters in winter, germs multiply and we find an increase in respiratory diseases, which indicates that cleaning the air tends to prevent colds and has a generally beneficial influence on health.

Obviously, for most of us the prime consideration is heating, next humidification, then cleaning, and finally cooling. Given the proper amount of moisture in the air, not only are we more comfortable but our houses can be heated to a lower temperature without our feeling cold. If the air is excessively dry, even a temperature as high as eighty degrees can give a chilly feeling.

There are three principle types of equipment for heating and humidification, which can also be used for cleaning. The first is the direct-fired duct system, which is the old-fashioned warm-air furnace with a fan that forces the air through ducts. Air is circulated through the house and comes back to the heating plant for treatment. Second is the split system, which is a combination warm air and hot water or steam system. This makes use of both ducts and pipes, radiators being used for servant's quarters, etc., which it may not be desired to condition completely. The third is the unit system, in which a unit conditioner is installed. By this system either remote or unit conditioning is possible. That is, one plant may take care of all requirements, or there may be several plants in various parts of the house, as required, each plant taking care of one (or more places) only.

Another type of heating, called "panel heating," is little used in this country. In this method, hot water coils are [illegible] in the plaster wall which radiate heat into the room. There are various experimental variations of this principle.

With humidified air it is important that the equipment be provided with adequate set of controls, for excessive humidification will not only result in [illegible] tions. In general, when the inside humidity is at 40% of saturation, and the outside temperature at 35 degrees, moisture will begin to condense on the inside of the windows and run down—the house will "sweat". The colder it gets outside, the more moisture will condense and run down walls and windows. It is therefore important to see that the equipment installed has proper controls, so this unfortunate condition may be prevented. People who have experienced dissatisfaction with humidification are those who have purchased equipment in which the manufacturing cost has been kept down by elimination of the necessary controls, which act automatically in the same manner as a thermostat does with the heating equipment. Double or storm sash and adequate insulation are also often very important factors in this connection.

When we add cleaning of air to heating, or heating and humidification, the air, of [illegible] and humidify air for one room. Other [illegible] of the heating equipment will heat, clean and humidify the air of the entire house. [illegible] supposes ducts through which the air can [illegible] and humidifier [illegible] for use in connection [illegible] ordinary steam or hot water heating system.



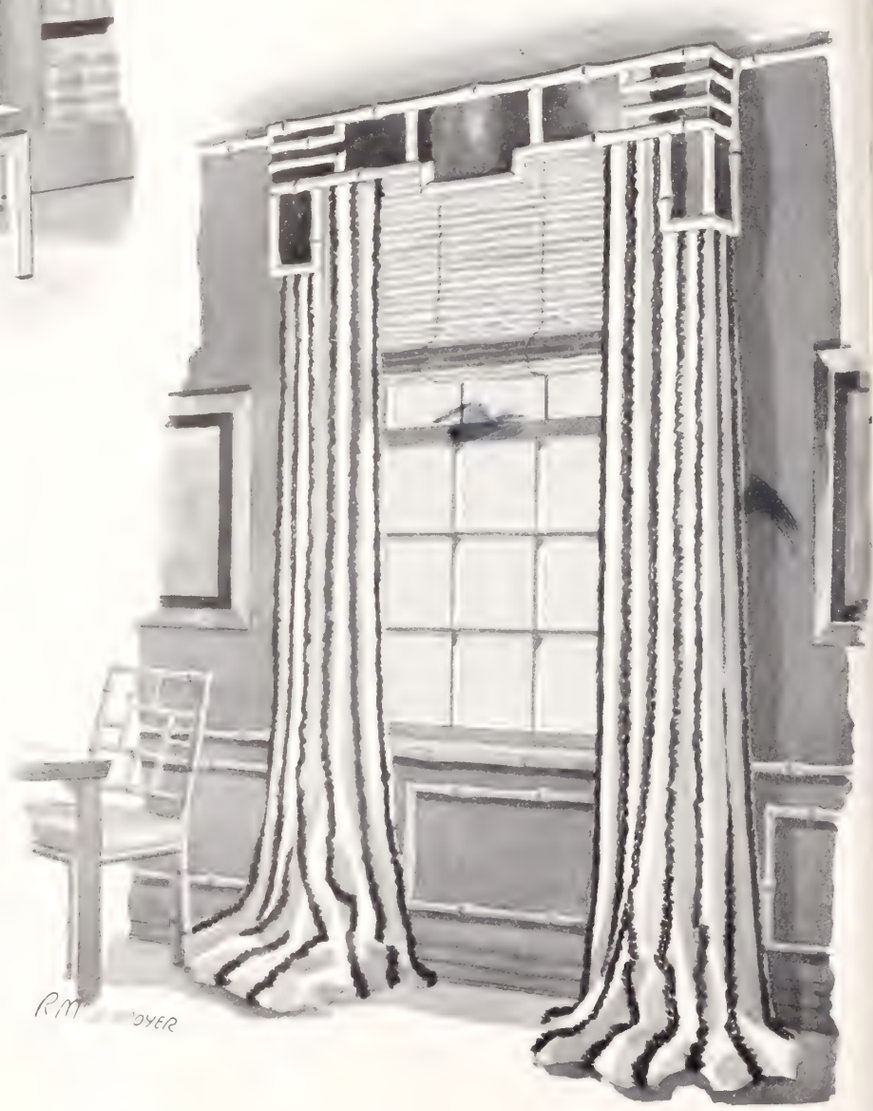
The curtain rises on new id

THE straight, simple hangings at left are effective at narrow windows in a room that needs a tailored type of curtain. Make them of satin or velvet. An average French window requires 6½ yards of 36-inch material and 6½ yards of lining. The panels are 12 inches wide. Designed by Sylvia Holt

OILED silk is practical for bathroom curtains as it is waterproof and does not stick or crack. It comes in eleven colors, either by the yard, or made up into curtains. Below, left. Shimmering curtains of green oiled silk made with a 4-inch pinch pleated heading of silver oiled silk. From W. & J. Sloane

FOR a beige and brown drawing room Pierre Dutel designs curtains in the grand manner, using bamboo and brown glass for valances. The straight hanging curtains are beige silk serge trimmed with vertical rows of brown fringe. Blinds also are of bamboo, and bamboo forms panels on the divide





six different types of rooms





SPRING makes the scrim curtains in the modern room above. Strands of cotton string banded at regular intervals by horizontal rows of heavier string give a sheer effect. These curtains come by the pair in white or natural, or in glistening white Cellophane. Macy's decorating department

SATIN or Celanese might be used for the graceful curtains at right above designed by Sylvia Holt. These are hung on two rods, the inner one being concealed by the drapery. Under curtains for an average French window take 6⅔ yards 36-inch material. The drapery requires 9⅓ yards 36-inch material

CREAM glazed chintz, with a Greek key border in tomato red and brown, has been cleverly used for the bedroom curtains shown at right. The border 4½ inches wide makes the valance and runs down the sides so as to completely frame the window. This room is in Sloane's House of Year



EVERY room at this time of year needs to have its face lifted. Start with the curtains, as nothing else will so quickly give an interior an entirely new air. Here are half-a-dozen brand-new ideas for you to choose from, interesting not only in their design but in the wide diversity of the fabrics used









Footnotes in wood and stone

By Eleanor Bright

"And that," said the proud lady who constituted herself our local guide, "is the house where Washington slept. It belongs to the Historical Society."

It sat on its trim plot with all the air of a belle. Flowers were planted around it in neat beds. Cannon frowned above mounds of whitewashed balls. The windows shone, the curtains were starched, the furniture inside was polished every week. The whole town did honor to the house, and rightly so.

The car bowled along, en route to the Country Club, showing the visitor the homes of the rich and great. Houses. Houses. Houses. Good, bad and indifferent, most of them very expensive and all bearing a date within the memory of man or his mother. Somehow, though every prospect was pleasant, the town seemed disappointing on the whole. It looked just like a hundred others. Nothing appeared to have happened in it architecturally between Washington and the dawn of the 20th Century.

It wasn't till we took a short-cut through one of the meaner districts on the way back that I began to sit up and take notice. Here were houses illustrating a continuous and stirring life that bridged the gap. There was dignity in the late-Georgian lines above the new false front of the little grocery store with the Italian sign. There was strength in those great 1830 pillars behind the gimcrack filling station. The broken lace that drip-









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ped from the Victorian caves of a crowded hive alive with wash lines showed a sure and cunning hand. Had there been no houses like these on the good streets? And, if so—wasn't something lost to the town, when they were torn down?

Up to this day and date, it seems that the only American scene sure to escape its share of the curse of architectural sameness is the one passed by when the railroads handed out their largesse, and later industrial progress made other places rich. Almost everywhere, America has signalized prosperity by destruction—houses of major historical interest alone excepted. Even where individual scouts for atmosphere have rescued treasure troves to live in, these have generally stood out in the country. And, in the main, they have preserved only the same very early period fostered by the D. A. R.'s, the Sons of the American Revolution and the Historical Societies, to whom be all praise for their efforts. Mementoes of our middle years have largely been allowed to perish—yet who, among the nations, enjoyed more stirring years-between than we?

Today the word has gone forth that we are not only to build but to renovate. Why not add a third category—restore? Granted that some of the most desirable projects architecturally have been destroyed within our own memories, that others are in districts too run-down to make living in them desirable, there are still plenty of houses in almost any town that would repay effort. The town would benefit—by gaining individuality instead of pushing still further (*Continued on page* 82)

STATEN ISLAND houses cover every period from the 17th Century. (Top left) Miss Louise Bruce's [illegible] added in Revolutionary times. Below, a bit of Victorian Gothic, the great Henry Segume [illegible] charming Ice-trimmed Cubist [illegible] Thompson. (Upper right) The [illegible] dated 1644. Below, the Edward Gordon Stuart house; the George Tyler house, moved from Enfield, Mass.; and another example of [illegible]





1. One of the ways of propagating Rambler Roses is by what is known as serpentine layering. The first step is to select the cane and make notches in it about two feet apart. All photographs were directed by Montagu Free and are shown here by courtesy of the Brooklyn Botanic Garden

2. The second step in serpentine layering is to pin the notched portions in shallow depressions where they can be covered over with soil during the time of root formation. A severed section appears at the right. Note how the cane between these buried portions is left above the surface of the ground

3. A serpentine layered cane after it has become well rooted. This rooting takes place in large part from the edges of the notches themselves. The cane is now ready to be severed by shears between each pair of root clusters, thereby producing as many new plants as there were original notches

4. Another way of propagating Rambler Roses is by continuous layering. In this case there is no notching, the whole portion of the cane where roots are desired is fastened to the ground with wire hooks and covered lightly with earth. Layering is done at the time the leaves come out in Spring

5. By the time Autumn arrives numerous roots have formed along the buried portion of the cane, as indicated in this photograph of the second phase of continuous layering propagation. All this root production occurs within a period of three or four months under favorable conditions

6. The third step in continuous layering. Here the rooted layer is being cut into as many units as desired, provided only that each piece contains at least one shoot of top growth along with the roots necessary to support it. These three are made from only a 6" portion of the original cane

7. Rhododendrons are propagated in three ways: layering, grafting and seed sowing. The first two are employed for the hybrid kinds which would not come true from seed. For the layer, a slit 2" long is made with a sharp knife, extending on a slant to the center of the branch to be rooted

8, 9. A small piece of wood, or sometimes a pebble, is placed in the cut to keep it open. Next, a large stone is placed over the cut or "tongued" portion of the stem so as to hold it in place in the ground and also aid in keeping it sufficiently moist for root formation to take place without undue check

Making several plants grow where one grew before

Building questions from our readers

By Julius Gregory

As our architectural advisor, Mr. Gregory gives much advice by mail each month. Here are excerpts from his correspondence

I HAVE a fairly flat roofed dormer window covered with shingles which gave me considerable trouble during the very cold weather of last winter. The gutter filled up with ice, and whenever it rained the water backed up under the shingles and leaked badly into the room, especially at the top of the window. Can you advise me as to how it is possible to stop this?

THE ROOF of your dormer is evidently too flat for the ordinary use of shingles. It is presumed that you wish to keep a shingle roof for architectural effect, otherwise the removal of the shingles and the substitution of a properly laid copper roof would certainly stop all of the trouble. Other than this, the best remedy is to remove the shingles, have a good tin-smith lower the gutter as far as practicable and prepare the necessary flashings; then lay new shingles with a wide strip of heavy roofing felt running continuously under each course of the shingles. This method is one that is often used by experienced carpenters and it is usually found effective.

COULD YOU advise me about greenhouses? I wish to build one attached to my house as an extension of the dining room.

Will you also tell me something about heating such an attached greenhouse?

SMALL GREENHOUSES of stock design may be obtained from many of the greenhouse manufacturers, both in wood framing and in metal; in price from about $700 upward, according to size and type of construction. Greenhouses, preferably, are heated with hot water, though steam may be used. Whether your house-heating plant is suitable or adequate is an important consideration, as it would be much better to make use of the heating plant of the house rather than have a separate heating unit.

I AM contemplating putting in a new sink in our kitchen, and having seen the advertisements of metal sinks, would like to get your frank opinion about them. Do you consider that they are practical and durable? Do you think it would be difficult to keep them bright and clean?

LARGE institutions, such as hotels and hospitals, seldom use anything but metal sinks because of their quality of being able to be kept clean with the least effort and stand rough usage. The standard make of monel metal and stainless steel sinks now on the market are well put together of heavy metal and are also reinforced with sheet steel under all wearing surfaces, differing materially from the older types of plated copper pantry sinks which were liable to show a dent for every impact of the ice pick. Because of the metal of which they are made, the problem of cleaning is reduced to a minimum, though there will always be a certain amount of wear to the polished surface that will show.

I WONDER if you can give me any information which will help me out of a difficulty? I have just had a brick walk laid. The bricks were put down in a cement foundation, but as I wanted an old-fashioned effect, I had the cracks between left to be filled in with sand, rather than have a solid cemented surface. However, the workmen sprinkled cement with the sand—saying that when it rained, this would harden slightly and keep the weeds from growing between the cracks. They left the bricks covered with this mixture overnight, and in the meantime it rained and the cement left a white film over the top of the bricks. Is there any way in which I can remove this? It seems to me I have heard of an acid which will take off cement accidentally left on a brick fireplace when the bricks are set in the mortar, and I wondered if I could obtain it for my brick walk, as it is rather spoiled by the blotchy white patches on the red bricks.

IT IS customary for masons to remove cement of this sort by washing the bricks with a strong solution of muriatic acid and water. The solution is applied and allowed to stand until the cement is dissolved and then the bricks are hosed off with clean water. It may be necessary to make several applications to completely eradicate the cement but it can be removed in this manner. However, particular care should be taken in handling this acid and in cleaning up after it.

I HAVE just purchased a house having solid teak wood floors in the large living room. I intend to have them [illegible] down and would appreciate your recommendations upon finishing them. What is the best method? What [illegible] to use for the finish?

THE best way to finish teak wood is to use ordinary floor wax directly on the wood, without filler or stain of any kind. The wax must be put on sparingly as there is a natural oil in the wood which tends to soften it. General maintenance of the floor, after the first waxing, is carried out by cleaning and the light application of wax well polished.

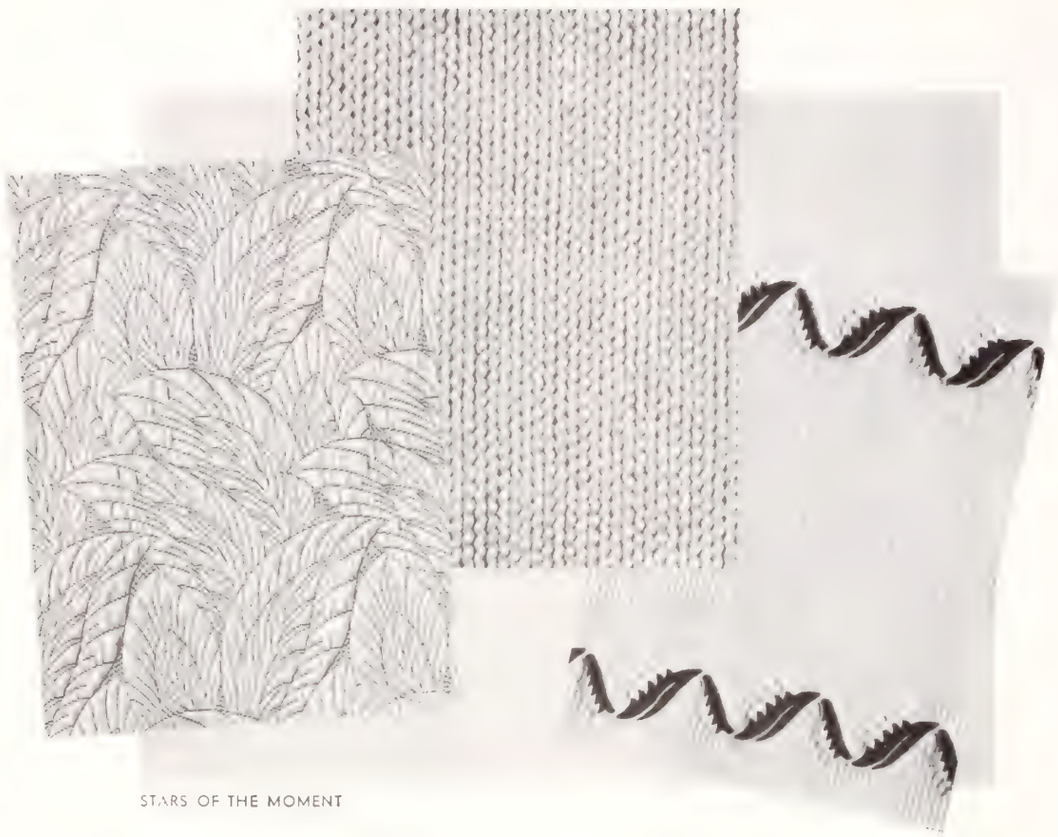
DURING the summer, the water pipes on the ceiling of my cellar sweat and drop water almost all of the time. Could you tell me if there is some simple way to overcome this condition?

THIS condition is due to condensation. While it would not look so well, you might wrap the pipes with thin sheet asbestos. A better job would be to have your plumber cover them with asbestos air cell covering, just as the heating pipes are treated. There also is a paint made which contains a proportion of ground cork. It is not expensive, will do the work, and if applied carefully looks very well.

[illegible] in our plumbing system which occur whenever [illegible] that sometimes it happens, and then again we will not notice any [illegible]

[illegible] water [illegible] pressure in your neighborhood. The in[illegible] the trouble. This condi[illegible] d with so called "[illegible]

Everything from silk to Cellophane in the way of Fall fabrics



STARS OF THE MOMENT

FABRICS have never been so fascinating, so varied, so practical as they are this Fall. There is everything from shimmering silk to rough, nubby weaves impossible to wear out. Cellophane, oiled silk, string and suède are among the high lights, while such old friends as mohair and velvet are transformed by new designs and weaves

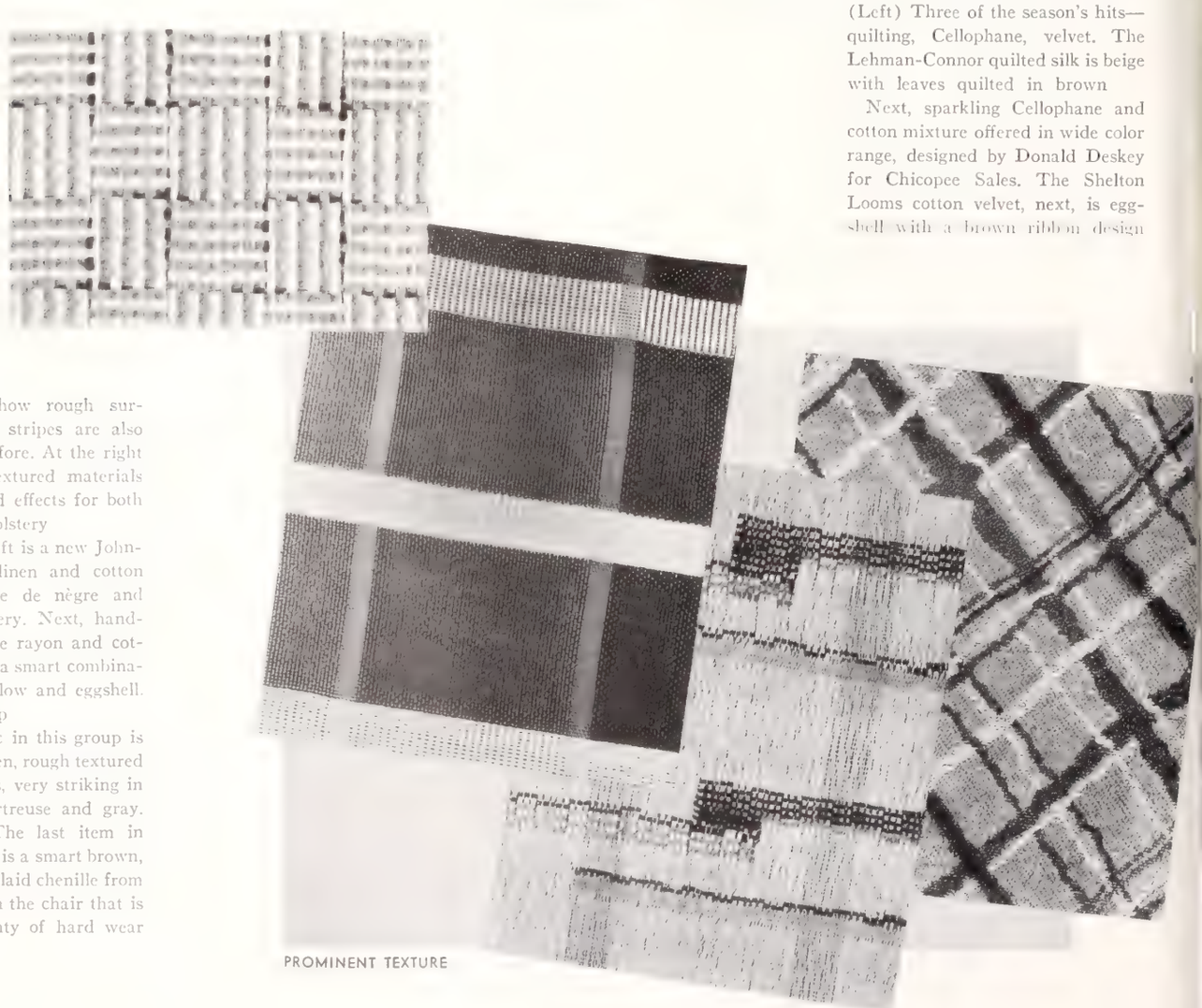
Illustrated are fourteen curtain and upholstery fabrics showing latest trends in pattern and texture. (Left) Three of the season's hits—quilting, Cellophane, velvet. The Lehman-Connor quilted silk is beige with leaves quilted in brown

Next, sparkling Cellophane and cotton mixture offered in wide color range, designed by Donald Deskey for Chicopee Sales. The Shelton Looms cotton velvet, next, is eggshell with a brown ribbon design

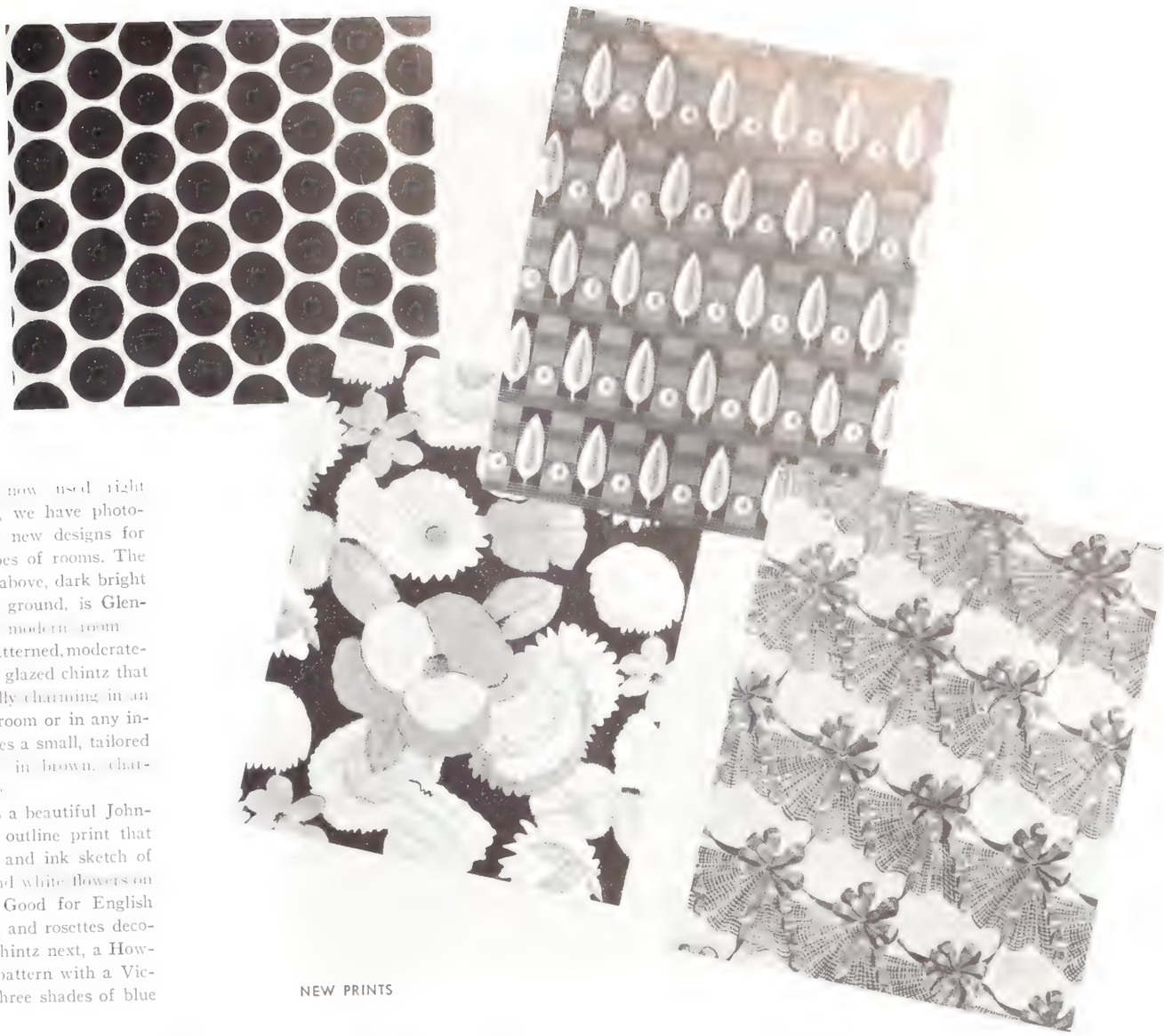
MANY fabrics show rough surfaces plaids and stripes are also very much to the fore. At the right are four grand textured materials in stripe and plaid effects for both curtains and upholstery

Starting at the left is a new Johnson & Faulkner linen and cotton basket weave, tête de nègre and beige, for upholstery. Next, hand-woven, loose-weave rayon and cotton for curtains in a smart combination of brown, yellow and eggshell. Hildreth & Dunlop

The third fabric in this group is another hand-woven, rough textured cotton for curtains, very striking in green, white, chartreuse and gray. Frances Miller. The last item in this Fall collection is a smart brown, yellow and white plaid chenille from Orinoka for use on the chair that is bound to get plenty of hard wear



PROMINENT TEXTURE

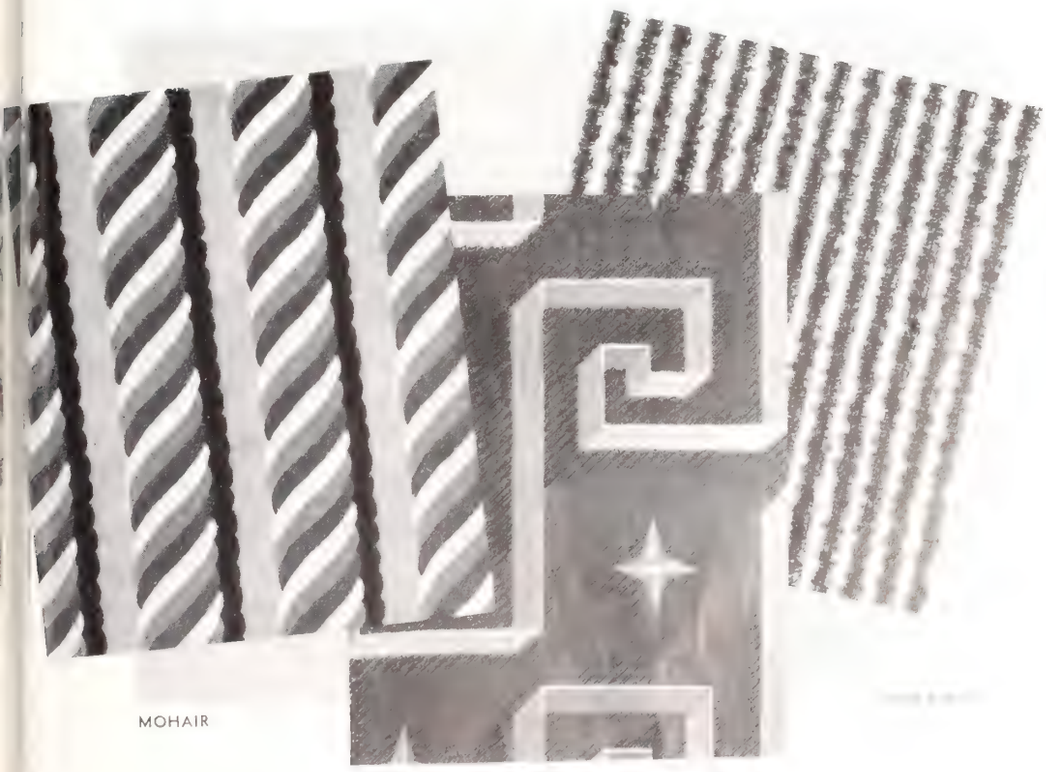


As prints are now used right through the year, we have photographed four gay new designs for four different types of rooms. The big coin dot just above, dark bright blue on a cream ground, is Glendale linen for a modern room.

Next, a small patterned, moderately priced Pamilla glazed chintz that would be especially charming in an Early American room or in any interior that requires a small, tailored type of pattern, in brown, chartreuse and white.

At the right is a beautiful Johnson & Faulkner outline print that looks like a pen and ink sketch of big pale green and white flowers on a gray ground. Good for English schemes. Ribbon and rosettes decorate the glazed chintz next, a Howard & Schaffer pattern with a Victorian feeling; three shades of blue

NEW PRINTS



MOHAIR

Mohair is very much in the decorating picture, owing to its durability, good designs and interesting [illegible] In the [illegible] curtains and furniture [illegible]

Last minute dispatches from our correspondents

on the New York shopping front



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ACTIVITIES FOR GARDENERS IN NOVEMBER



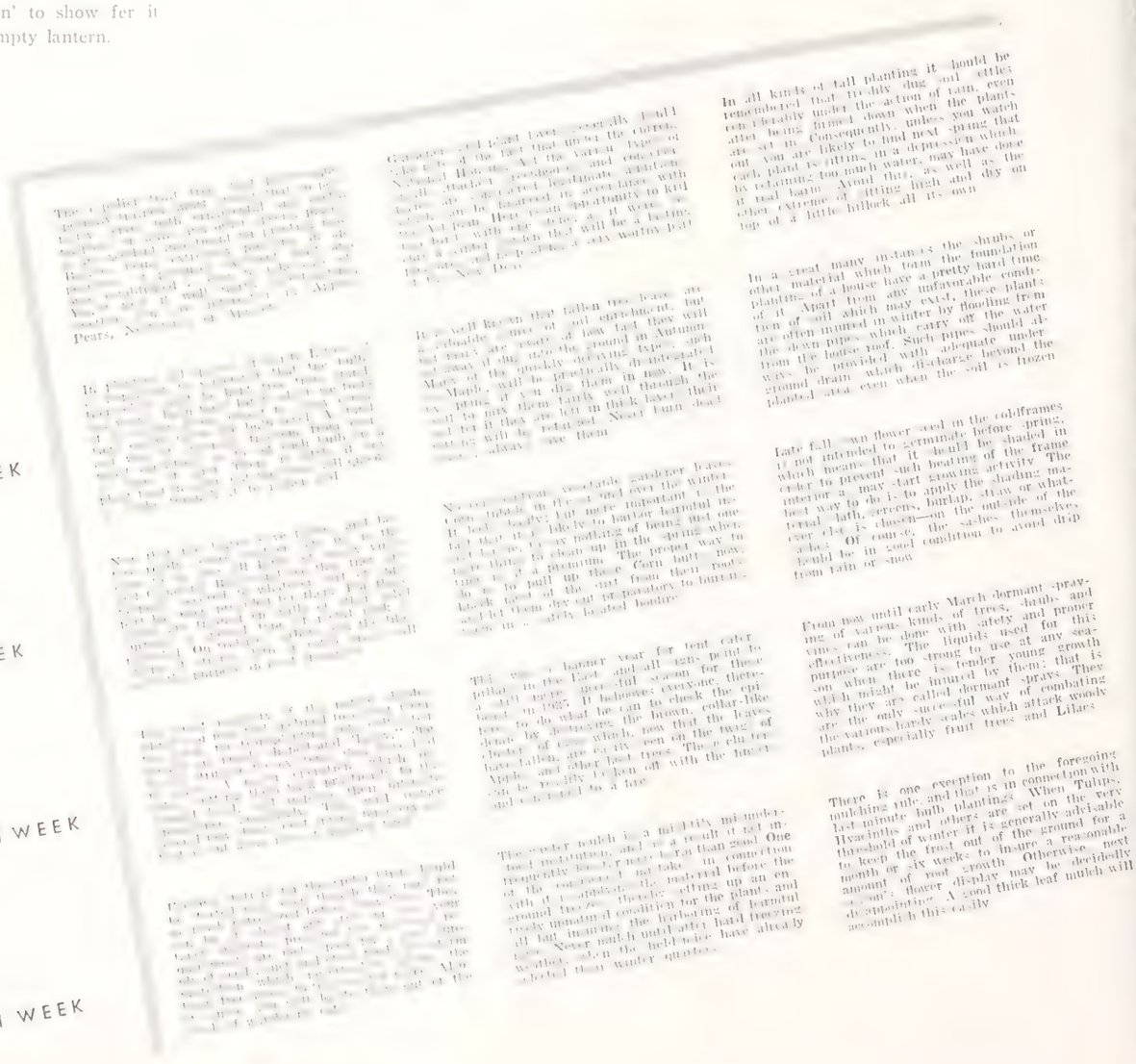
"THERE's no gittin' away from the fact thet I ain't as young as I used to be, but I calc'late thet if the good Lord spares me another ten year or so an' lets me pass the century mark He'll find me still haulin' out the old gun each autumn when the frost turns the countryside to red an' yeller an' brown. Somehow, once the huntin' fever gits into yer blood it don't never seem to die out entire; just a whiff o' fallen leaves er a glimpse of a squir'l dodgin' around a tree trunk brings it back to life in a jiffy, no matter how much ye h'ain't been thinkin' 'bout it. The only thing I knows of thet comes anywhere nigh it fer hangin' onto [illegible] I reckon the two is sort o' first cousins, anyhow.



"OF course, there's [illegible] Me, I never got 'specially het up over gunnin' fer ducks, an' as fer settin' in a deer stand all day—well, I dunno, [illegible] I reckon a lot o' the fun o' gunnin' is traipsin' through the woods up hill an' down, never knowin' just what kind of game ye'll get a crack at next. Many's the evenin' I've mooched home with whut ye might call a mixed bag—pa'tridge, squir'l, pheasant, mebbe a quail er a woodcock. An' many's the still, frosty mornin' me an' the old houn' dog hes limped in from a night's coonin' with nothin' to show fer it but barked shins an' an empty lantern.



"FER real, downright fun, though, gimme a good trackin' snow an' a woods tolerble full o' rabbits. There's huntin' fer ye! Cold, it is, an' the land's as still as sleep. The snow lays like a white map, tellin' the story of ev'ry critter thet's moved—weasel, red squir'l, mink, fox, trailin' in an' out, hither an' yon. Ye pick up a rabbit track, foller it to a brier patch, an' lose it in the tangle. Another, leadin' over the hill an' down into a laurel swamp. Somethin' brown bounces away ahead. Ker-[illegible] Git him? I dunno!" —ODD DOC LEMMON.



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–every kind of soup you ever want!



ASPARAGUS
Purée of luscious asparagus. Strictly vegetable. Makes delightful Cream of Asparagus.

BEAN
Substantial, old-fashioned Bean Soup—purée style.

BEEF
A thick, hunger-satisfying soup containing hearty diced meat, vegetables and barley.

BOUILLON
A clear soup, made from choice beef, blended with herbs, vegetables and aromatic spices. Invigorating!

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Made from the choicest quality celery. Strictly vegetable. Delicious as a Cream of Celery.

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Not just a *broth*—it's the real Chicken *Soup* with tender pieces of chicken meat and rice.

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A famous Southern Creole chicken and vegetable style soup—flavored with okra and tomato. Unusual!

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All the broth and meat of juicy clams—flavored with tomatoes—and garnished with potatoes and onions.

CONSOMMÉ
The formal soup. Beautifully clear. A rich beef broth, lightly seasoned—and delicately flavored with vegetables.

JULIENNE
Dainty, clear, sparkling consommé, garnished with whole peas and shredded vegetables.

MOCK TURTLE
Beef broth, tomatoes, celery, herbs, toothsome pieces of meat, richly blended with sherry.

MULLIGATAWNY
An unusual Oriental style chicken soup. Laden with flavorous vegetables, herbs and seasoning.

MUSHROOM (Cream of)
A purée made from choicest cultivated, whole, fresh mushrooms blended with fresh, double-thick cream—liberally garnished with mushrooms.

MUTTON
Mutton broth garnished with fresh mutton, barley and vegetables—splendid for children and invalids.

NOODLE with chicken
A full-bodied chicken broth containing hearty egg noodles and delicious pieces of tender chicken meat.

OX TAIL
Vegetables, barley and sliced ox tail joints in an Old English style ox tail broth—with sherry.

PEA
Purée of delicious, nourishing peas. Strictly vegetable. Even more nourishing served as Cream of Pea.

PEPPER POT
The real famous "Philadelphia Pepper Pot" with macaroni dumplings, potatoes, spicy seasoning and meat.

PRINTANIER
Exquisitely blended chicken and beef consommé with vegetables in fancy shapes.

TOMATO
Pure tomato juices and luscious tomato "meat" in a sparkling purée enriched with finest creamery butter. Strictly vegetable. Serve it too as Cream of Tomato.

VEGETABLE
It's a meal in itself. 15 fine garden vegetables cooked in rich beef broth—a great family favorite everywhere.

VEGETABLE-BEEF
Real old-fashioned Vegetable Soup—rich beef broth, thick with vegetables and substantial pieces of meat.

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Campbell's Soups are concentrated soups. So when you add an equal quantity of water in your kitchen, you double the quantity of soup at no extra cost.

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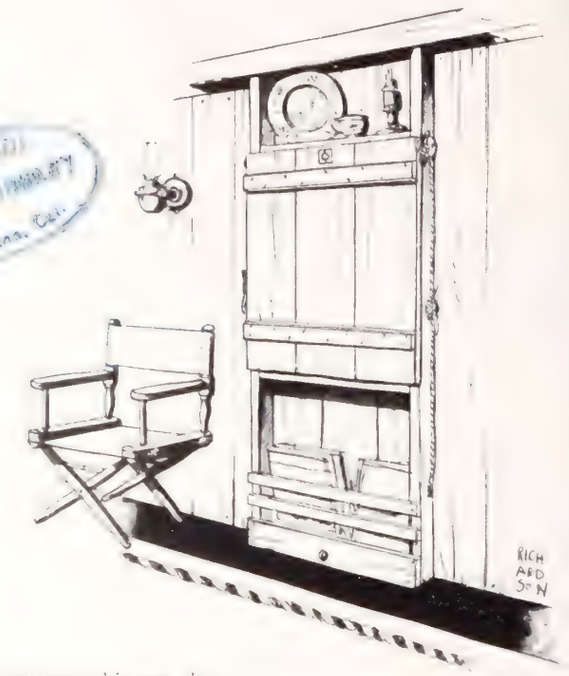


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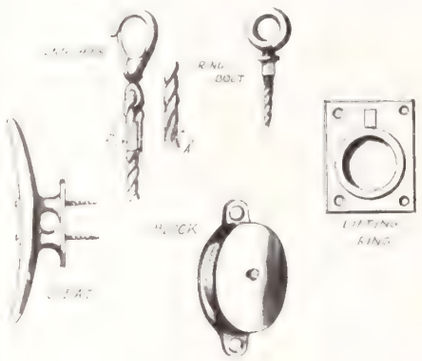
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For camp or recreation room

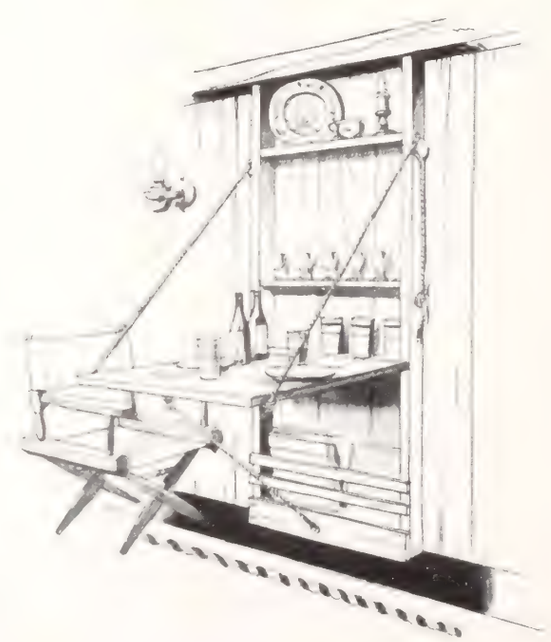


SKETCHES on this page show a practical utilization of the space between two studs for a practical folding table-and-cabinet. Dimensions are variable and will depend on the space that can be allotted



AT THE left are the items of hardware necessary for this table. All the rope ends should be "whipped" with twine, as shown at "A". "B" illustrates the best method of attaching the snap hooks to each end of the supporting rope below the table

WHEN open, table is held rigid through the combined efforts of the rope below and side ropes sliding through blocks, pulled taut and made fast to cleat. Hardware can be of galvanized iron or brass





Within a Budding Grove

IN THAT Arcadian woodland where children dwell, young minds are as pliant and yielding as green young trees. Like trees, they draw from the soil of heredity what nourishment it can give. But if our children are to grow to a rich maturity . . . to be healthy, to think originally, to find a deep refreshment in the arts . . . skilled guidance and direction must shape all their impressionable years.

Fortunate is the child whose parents early conduct him into the enchanted world of music. He may never appear on concert stage or public platform . . . but nothing can take from him the joy, the solace, the inspiration of music. And fortunate indeed is that child when parents — determined that talent shall develop unhampered — choose for his instruction the one, the incomparable Steinway.

Stirring interpreter of the dreams of genius, the Steinway has been the beloved instrument of virtually every notable pianist since Liszt. Wagner used the Steinway . . . as does Paderewski . . . as does Hofmann. In the great conservatories of Europe and America its preeminence is acknowledged. And in homes where a superb piano is the center of a cultured environment, it is taken for granted that the piano shall be a Steinway.

There is an impression in certain quarters that only the very wealthy or the very talented may own the Steinway. Quite the reverse is true. The Instrument of the Immortals is essentially a piano for the home—and for the home of modest income. You can have a Steinway delivered *at once* by making a small down payment on the purchase price. The balance may be conveniently distributed.

THE NEW STEINWAY ACCELERATED ACTION
Accelerated Action, a new and wholly exclusive feature of every Steinway, increases the power and beauty of the piano's tone, permits greater precision and speed, reduces measurably the effort required in playing. This is an improvement of historical importance both to the young student and to the most accomplished pianist. Yet the cost to you is no greater!



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call for the best in
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The FAIRHILL
Outstanding box of candy at $1 lb.—also 25c, 50c, $2, $3, $5 sizes.

Our national feast cooked à la Française

(CONTINUED FROM PAGE 55)

until the chestnuts become quite tender.

Cut up the pig's liver and sauté it in butter. Then broil 1 lb. of little Deerfoot sausages and break them up with a fork. When the barley is cooked, add to it the sautéd liver, 2 tablespoons of chopped herbs consisting of parsley, chives and chervil. Then add the sausage and the chestnuts, and salt and pepper to taste.

Stuff the pig carefully, sew it up, prop its mouth open with a stone or a piece of wood and roast in a fairly hot oven for two hours, basting very frequently with butter. When ready to serve, replace the stone in his mouth with a small red apple or a lemon. Put him on a hot platter decorated with parsley and let the master of the house carve him at table. Serve with a bowl of apple-sauce and a bowl of horse-radish sauce.

APPLE-SAUCE

Pare and quarter 2 large quinces. Put them to boil in 2 cups of cider. When tender, add 8 tart green apples pared and quartered, and more cider if necessary. Cook until done. Drain and put through a fine sieve. Sweeten to taste with light brown and white sugar and heat until sugar melts, adding a little of the drained-off juice, if too thick. Remove from fire and stir in a lump of butter the size of a walnut.

HORSE-RADISH SAUCE

Boil ½ cup of port wine to which you have added dashes of nutmeg, cinnamon and salt and pepper until it has reduced one-third. Then add 1 cup of red currant jelly, which has been melted, and 2 tablespoons of grated horse-radish.

BLACK WALNUT CAKE — TWICE-COOKED FROSTING

Cream ½ cup of butter, add gradually 1¼ cups of powdered sugar, beat until very light, add ½ cup of milk and 1 teaspoon of vanilla and a few drops of almond extract. Now add 2 cups of flour which you have sifted three times with 2½ level teaspoons of baking powder. Add a pinch of salt to 5 egg-whites and beat until stiff but not dry, fold into the mixture carefully, then fold in very lightly ½ cup of well-floured, broken black walnut meats. Pour into a well-buttered oblong cake tin and bake in an oven (375°) for about twenty minutes. When cool, frost with icing made as follows:

Boil 1½ cups of granulated sugar with ½ cup of water until it forms a soft ball in water. Pour slowly onto the beaten whites of 2 eggs, add a little vanilla, a few drops of almond extract and ⅛ of a teaspoon of cream of tartar. Beat until smooth, then put bowl over boiling water and continue to stir until the spoon grates on the bottom of bowl. Spread evenly with a silver knife.

CREAM OF CHICKEN SOUP
(For six or eight)

Order a 6 lb. fowl cut up as for fricassee. Wipe the pieces with a wet cloth and put in a pot with 3 quarts of cold water, 3 carrots peeled and cut up, 2 white leeks, 1 onion, several branches of celery and some parsley. Cook until the meat is tender, then remove the breasts, put them in a bowl and cover them with part of the bouillon. Continue to cook the rest of the chicken in its broth until there are only 3 cups of broth left. Strain and remove any grease. At this time heat the breasts in their liquid, remove skin and bones and run the meat through a grinder. Heat a cup of rich milk and add the ground chicken to it. Force the whole thing with a wooden mallet through a fine sieve. Then add 3 cups of concentrated broth and 1 cup of warm cream. Beat the yolks of 5 eggs and add them gradually to the milk and chicken. Cook in double boiler until thick, stirring constantly. Salt and pepper to taste, and just before serving add a cup of old marsala wine.

ROAST STUFFED TURKEY

Have the butcher remove the sinews from the legs of a fine 10 or 12 lb. turkey. Clean carefully inside and out and fill with the following stuffing:

Sauté in butter to a golden brown the liver of the turkey and 3 extra chicken livers which you will have to persuade the butcher to give you. When brown, pour a little cognac over them and light them. Grate 3 cups of white bread and pour ½ cup of melted butter over it and dry it in the oven. Chop fine 3 hearts of celery, and prepare a tablespoon of finely chopped parsley. Grate 3 white onions. Wash and peel 2 lbs. of mushrooms, chop them fine and sauté in 2 tablespoons of butter until almost dry. Boil 10 truffles in white wine with salt and pepper for twenty minutes, then peel and chop them very fine. Chop the sautéd livers, add to them the mushrooms and their juice. Add 1 lb. of Deerfoot sausage meat, stir well. Then add the bread crumbs, the truffles, the onion, the parsley, the celery, a dash of nutmeg, the grated rind of 2 lemons, a pinch of thyme, salt and pepper to taste and a tablespoon of cognac or brandy. Stuff the bird with this dressing, sew up and tie for roasting.

Dredge turkey with salt and pepper and put it in a roasting pan on a bed of sliced carrots, 1 thin slice of salt pork, 1 little onion and a very little hot water. Put it in a hot oven for one-half hour, then reduce the heat and continue to roast for two and a half to three hours, basting carefully and frequently adding a little water if necessary and keeping the bird breast side down, if possible. Fifteen minutes before serving, rub the bird well all over with butter. Pour off the juice and remove as much grease as possible. Serve the turkey on a large platter and pass the gravy in a gravy boat with sweet potato pudding.

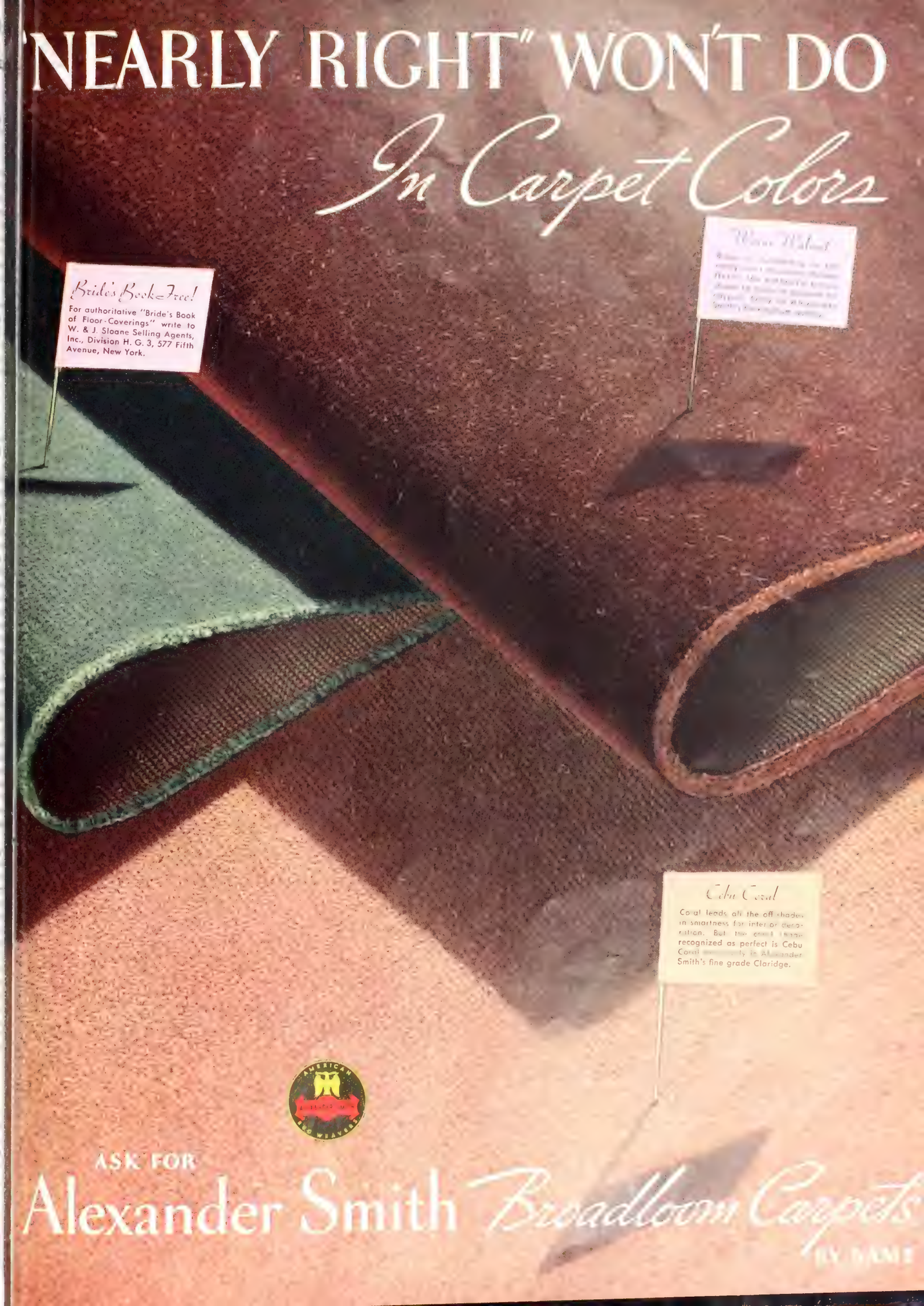
SWEET POTATO PUDDING

Peel 8 sweet potatoes and boil until perfectly tender. Drain them well and mash them with ⅛ lb. of butter, then add the grated rind of 1 lemon, salt and very little pepper and ¼ cup of some good brandy. Gradually beat into this ½ pint cream, and last of all add another ⅛ lb. sweet butter. Beat until smooth and fluffy, then put

(*Continued on page 78*)

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Lighting this charming English living room: The Rising Sun wall bracket $12.00. The Cromwell ceiling fixture $28.00. The London Tower lantern (in the hall) $15.00. The Chase Early English Lamps, from left to right: The Dedham floor lamp $28.00. Base only $25.00. The Zodiac lamp $21.75. Base only $15.00. The Admiral lamp $14.25. Base only $12.00.

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And refixturing is so easy! It is as simple as changing your curtains. Remember—the wiring is already there. Your electrician simply takes off the old fixtures and connects the new ones.

Notice how much Chase Fixtures add to the beauty of the Early English living room above. You can make your home more attractive than ever with fixtures just as beautiful.

And what an improvement Chase Lighting makes! Whether you select sturdy Early English Fixtures in iron or bronze finishes; beautiful fixtures and lamps for Early American, Federal or Georgian Colonial homes; lovely lamps and fixtures for Empire interiors; or Classic Modern fixtures and lamps—you give your home new character, new charm and beauty.

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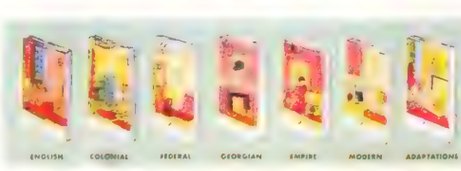
CHASE LIGHTING

CHASE

FIXTURES *and* **LAMPS**



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Our national feast cooked à la Française

(CONTINUED FROM PAGE 77)

mixture into a glass cooking dish, grate the top with fork marks, dot butter and put the pudding into ot oven to brown.

CRANBERRY SAUCE

Moisten 1 cup of sugar with the juice oranges, add 4 whole cloves and a ll stick of cinnamon. Bring slowly boil, then add 2 cups of washed berries and the grated rind of 1 ge, and ½ cup of seedless raisins. this cook for ten minutes, then r it into an attractive dish to cool.

PUMPKIN PUDDING
(For twelve)

Take 4 cups of steamed, mashed mpkin. Canned pumpkin is almost good and more certain, as pumpkins y so in texture. Add to the pump- 1 cup of light brown sugar, 2 blespoons of molasses and 1 cup of ite sugar. Mix well and add 3 level spoons of ground cinnamon, 3 level spoons of ground ginger, a dash of tmeg, 2 very scant teaspoons of salt, ablespoons of melted butter, 2 table- spoons of [illegible] eggs and last of all [illegible] thick cream.

Caramelize 2 round glass cooking dishes and pour the mixture into them. Place the molds in a pan of warm water and bake in a moderate oven until set, about fifty minutes.

Remove from oven, cool and put in refrigerator until ready for use. Turn out on glass platters and serve with a small bottle of kirsch and a pitcher of cream, each person sprinkling a few drops on for himself.

SCOTCH CAKES

Cream 1 cup of butter well, then gradually stir in [illegible] cup of pulverized sugar and 2 cups of sifted flour. Add a few drops of vanilla and knead with the hands for ten minutes. Turn out onto a well-floured board and roll out to an inch thickness. Lay an inverted pie tin on it and trim to a perfect circle. Set on a brown paper and place on a cookie sheet. Mark with the back of a knife in thin slices, as you would a pie. Bake in a moderate oven for about half an hour.

Know the real Dutch Colonial house

(CONTINUED FROM PAGE 78)

hat we bring back from the achieve- ents of the Dutch colonist craftsmen ilders. What can we make of it to- y?

Mr. Lewis Welsh has conferred with fictitious client and has tried to lve the latter's needs and desires in e design presented herewith. A cost f about fifteen thousand dollars was elected as a limiting factor. The archi- ect has studiously avoided the course, oo frequently followed, of selecting ome particularly fine example that the lient admired and twisting it into the hape and size needed to meet the re- uirements of present-day living. Such course almost always results in an un- atisfactory compromise, in which are ost both the beauty of the original and many of the amenities of modern life. He has, instead, tried to approach the problem in the way the old Dutch builder would have approached it if he were here today, adding to his technique the gains of the intervening years. And to the demands made upon the old builder the architect must add a vast number of which the American of the 18th Century never even dreamed.

It would be a waste of words to point out in detail how the design fits the needs of today—the plans, per- spective and elevation tell the story graphically. There are a few points, however, which I want to make certain will not be overlooked.

Notice how the main body of the house has been kept rather narrow on the front and rear, avoiding the diffi- culty of lighting those upper rooms. A longer front for this main section would have necessitated a whole range of dormers, making the house appear in stitutional in character and losing the atmosphere of domesticity.

Mr. Welsh knows his gambrel ingle- too, having lived among these Dutch builders held rather closely to a 45-degree slope for the longer lower slope, keeping the upper one short and as nearly flat as it is safe to lay shin- gles—about 30 degrees. The gambrel roof in New England was distinctly different—a lower slope approaching 60 degrees with the upper and lower portions more nearly equal in length.

Note also that this main section of the house has been kept well out of the ground, providing real basement windows where they are needed, and the high front stoop that is such a characteristic feature of the style. And then, to maintain comfortable second- story height throughout, and to make the whole mass hug the ground, he steps down his floor levels in the flank- ing wings.

Here also is the characteristic wide overhang of the eaves at front and rear of the gambrel. The early builders did this to protect their soft masonry joints from the weather; today that practical consideration no longer governs, but our eyes continue to ask the beauty of that ample shelter.

Our present-day needs for garage space and the extra [illegible] are readily solved in very much the same manner as that in which the early craftsman solved his need of more space for a growing family or for wood storage—merely by adding minor wings of simple mass in a variety of [illegible].

You will agree, I think, that the result is [illegible] *form*. It is unmistakably [illegible] 20th Century rather than [illegible] 18th, but the [illegible] past. Here [illegible] spacious [illegible] tone and [illegible] Here [illegible] by [illegible] the [illegible] and [illegible] peaceful [illegible] quiet dignity and [illegible] and [illegible] tions have taught us to understand.

STRAHAN WALLPAPERS



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Authentic interpretation of Beauty

IN AN ENTIRELY NEW METAL

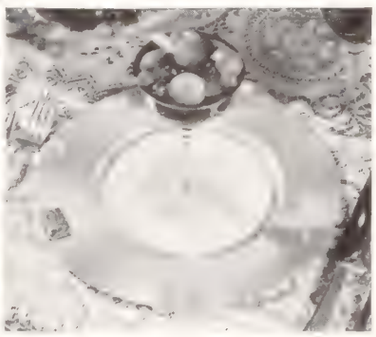




The Virginian Cigarette Box: $5.00
The Carolinian Cigarette Box: $6.50
The Hexagon Ash Tray: 4 for $5.00

The Mayfair Coffee Service: Coffee Server $15.00; Creamer $4.00; Sugar $4.00. Fifteen-inch Laurel Tray $8.00





The [illegible] Platter 14 inch $10.00. 20 inch $15.00. The Sherwood Vase: $4.75

The Zodiac Service Plate: in the twelve signs $3.00; Plain $2.75





The Stratford Bowl $9.50

The Sussex Jar: $4.50

● A new metal has come to grace your home, to make your gift list famous. Light, lovely, gracious, it glows with the soft lustre of old silver. Yet it is hard, to stand scuffing, and it knows no tarnishing, accepts no stains.

This distinguished group of Kensington pieces ranges from splendid coffee service to clever cigarette snuffers. Lurelle Guild's designs run the gamut of decorative and service pieces. Smoker and drinker are not forgotten.

And Kensington ingenuity in manufacture has made possible price tags that are far lower than such fine craftsmanship usually commands.

Displays at leading department stores, jewelers, and specialty shops are now ready for your selection.

Kensington INCORPORATED

OF NEW KENSINGTON

The collector considers Sèvres

By Edward Wenham

WHATEVER advantages will accrue to future generations in European countries from the post-war synthetic democracies have yet to be discovered. But if in eliminating the aristocratic traditions, thereby destroying the natural leaders, political upheavals may eradicate autocracy, it would always seem for a time at least that the resultant is the appearance of innumerable irresponsibilities who inflict the yoke of bureaucracy upon a people. Certain it is in any event, and in this we may use France as an exemplar, that with the passing of royalty and its attendant court is lost that stimulus to artistic endeavour and accomplishment which has ever been fostered by the aristocratic classes. And if the later kings of France were deservedly accused of and indulged in a profligacy and an extravagance which culminated in the Reign of Terror, that country yet owes to this very insensibility all that splendor and advancement of her arts, of which France is today so justifiably proud. Nor while some may depreciate those famous women of the French court, by reason of their contempt for the conventions, it must nevertheless be admitted that many of these royal favorites gave to the arts of their country a greater impulse than was forthcoming from their more ascetic sisters.

Throughout all branches of the French arts of the Louis periods this inspiration is distinct and traceable, although more so perhaps in that of porcelain, which would doubtless make a greater appeal to the ladies of the court, at first by reason of its novelty, and later for its delicate beauty. Nor, possibly, had it not been for the persuasive powers of Madame de Pompadour and her subsequent success in directing the interest of Louis XV to the efforts being made at Vincennes to produce porcelain, should we have those beautiful conceptions later made at Sèvres and which today are among the early pieces of porcelain sought by collectors. For while other factories reached considerable development and



THIS figure exhibits the delicate sculpture which distinguished the work of the Sèvres artists. Courtesy of the Metropolitan Museum

achieved many fine works, connoisseurs and collectors readily admit that none surpassed and few equalled those examples of Sèvres which represent the period from its inception to the passing of the old régime. From then until Bonaparte elevated himself to imperial status, the Sèvres establishment was in a parlous condition, but from the natural desire of the new Emperor for pomp and display came a revival of the interest in porcelain and other decorative crafts. And it was at this time also that Brongniart became director, under whose guidance, not only was the previous splendour repeated but this affected even more ambitious forms.

That which led to the establishment of the Sèvres undertaking by Louis XV at the instigation of Madame de Pompadour, is a somewhat protracted story. Suffice it to say therefore that primarily it was based upon the earlier Chantilly whence the three brothers Dubois, having obtained the secret of the porcelain made at that place, came to Vincennes. In the latter town after various experiments they succeeded in making porce

(Continued on page 76)



A. C. COOPER

ON A gros-bleu ground the panels of these vases are painted with camp scenes by Morin. Formerly in the collection of Sir George Holford. Courtesy, Christies'

A MARTINI ISN'T THE *ONLY* USE FOR VERMOUTH



[ALTHOUGH IT'S A VERY *GOOD* ONE]

● No doubt of it, the Martini has become the Great American Cocktail. Scouts tell us it is twice as popular as either of the runners-up, the Manhattan or Old Fashioned. And since Vermouth is the best of all apéritifs, this popularity seems deserved.

But Vermouth is versatile. You're not making the most of a faithful friend unless you know its other classic uses—these especially:

The Continental "Mixed Vermouth"

Especially popular in France but so good it has disregarded national boundaries. It is nice as a change from cocktails and a boon to people who find cocktails too strong. Half "Italy", half "Dry"—iced or not as you prefer. It is convenient to have a decanter of it on hand.

The Mild "Americano"

It really is mild—not much stronger than beer. And, therefore, many thoughtful hosts are serving it as an alternate with beer for the benefit of non-beer drinkers. A pony or two of "Italy" Vermouth, several dashes of bitters, twist of lemon peel, fill up with ice and seltzer. It started in Italy but its merit has propelled it all over the world. A grand, useful drink.

The Parisian "Vermouth Cassis"

Sweet-tart, really delicious, this drink is as much a part of Paris as the Champs Elysée. In a tall glass put two ponies of "Dry" Vermouth, one of Crème de Cassis (black currant liqueur), fill up with ice and seltzer —and you have a drink for which the French would be willing to start a political party. Try it and see if the French taste doesn't match [illegible]

●

Of course [illegible] but just [illegible] Perhaps [illegible] at the Yale Club in New York: 2 [illegible] "Italy", [illegible] "Dry" Vermouth.

As you may have gathered, when w[illegible] "Vermouth" we mean Martini & [illegible] Vermouth, which is the standard all over the world and has been for generations. Martini & Rossi literally covers the globe. It has warehouses and branch offices in 117 cities, from Oslo to Shanghai.

But while Vermouth means Martini & Rossi to most people, it is best to be on the safe side and specify it when you order in stores or restaurants. Because Vermouths [illegible] Vermouth has spoiled many a drink.

Remember there are ONLY TWO KINDS OF VERMOUTH—ITALY AND DRY—AND MARTINI & ROSSI MAKES BOTH.

MARTINI AND ROSSI VERMOUTH

Imported and Guaranteed by W. A. TAYLOR & COMPANY, NEW YORK

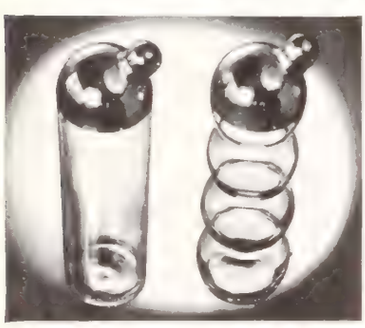
This advertisement is not intended to offer alcoholic beverages for sale in [illegible]

fostoria suggestions for

Early Christmas Shoppers



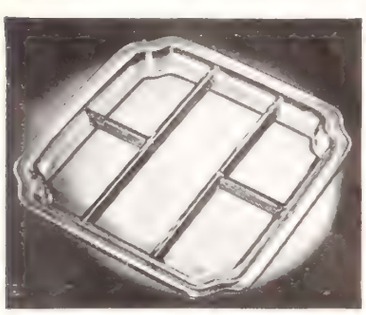
On the left, a tea warmer whose tiny candle keeps hot beverages just below the boiling point. On the right, a lovely prismed candlestick.



Two cocktail shakers of strikingly new design—one cylindrical, the other Fostoria's new "triple action" style.



For stirred cocktails—Fostoria's newest conception of a combination "bar glass" and ice strainer.



Here is what every housewife wants—a handsome and convenient tray with compartments for five relishes.



The glittering brilliance of this glass fruit will add charm to the decoration of any table.

FOSTORIA makes it possible for you to give *really* beautiful presents at surprisingly little expense. Be sure to see Fostoria's beautiful stemware and dinnerware in crystal and in combinations of crystal and colors, including Fostoria's exciting new Oriental Ruby. Fostoria Glass Company, Moundsville, West Virginia

Fostoria

THE GLASS OF FASHION

Write for our free booklet:—
"Correct Wine and Table Service"

The collector considers Sèvres

CONTINUED FROM PAGE 7

PUBLIC LIBRARY



LOUIS XVI clock in Sèvres gros bleu case with ormolu caryatids and mounts. Formerly in the collection of Sir George Holford



PAIR of vases 19 inches high with decorations painted on a gros-bleu and oeil-de-perdrix ground, embellished with gold; ormolu plinths

Louis XV's interest in the arts was sufficient to eventually attract the notice of the Court. And in 1740 these men were granted the use of some old buildings near the palace at Vincennes. Their optimism would seem to have been their main asset, for although their experiments were continued for some five years and they obtained and expended a huge sum of money, little of any concrete importance resulted.

Connected with the next period of the Vincennes factory several names are mentioned, one suggestion being that a sculptor named Adams was granted the privilege to experiment, another that this was accorded to a company in which the king was directly interested. That the experiments continued, however, is certain, as is the fact that success attended the efforts of those interested, for many fine examples of the Vincennes exist today in collections throughout our own country. But despite the actual production of porcelain this factory like so many since that time, being largely in the hands of impractical chemists, quickly fell into financial straits, with the consequence that in 1752 it came directly under the control of the throne, and after that time was known as the *Manufacture Royale de Porcelaine*. It was this that brought it more to the notice of the Court the following year finding Madame de Pompadour actively interested in the undertaking. From that time on the progress was maintained equally in the production of finer ware as in the increasing ambition to surpass the styles of Meissen, the influence of which is evident in the later Vincennes and early Sèvres.

We may credit Madame de Pompadour with an innate estheticism and with the laudable ambition to confer beautiful objects throughout all France. *En parenthèse*, however, we might also say that the artistic development of the French bourgeoisie had at that time reached no remarkable height. Therefore we must accept the inference that her mission was rather for the advancement of her own interests and the incidental bestowal of artistic ornaments within the narrow and aristocratic circles in which she moved. Consequently her success in obtaining the removal of the old porcelain factory to Sèvres we may safely regard rather as an urge of personal gain than one *pro bono publico*. But from whatever source this emanated, we of later days must remain grateful to this beautiful French lady, for founded upon all that had been learned at Vincennes the Sèvres establishment blossomed and flowered into that magnificence which afterwards became the inspira-

(*Continued on page 85*)



W. E. GRAY

SEVRES inkstand in apple green and white decorated with terrestrial and celestial globes. Originally presented by Louis XV to Marie Antoinette

A handy check list for remodelers

(CONTINUED FROM PAGE 10)

ded for trouble, the one thing to r in mind, indeed make positive of, hat the contemplated alteration will cost more than a new house. Thus, much emphasis cannot be put upon necessity for securing preliminary mates before buying. A good archi- can always give the right character, l unless there are reasons of senti- nt or attachment, it is often better to r down the old house and build a v one, or forget the old one entirely. Before definitely giving up the idea taking a place because it is in- visable to recondition the house, it well to consider the advisability of ring the house down and building w on its site. The plot may have ch to recommend it in the way of e old trees, fertile ground, etc., and the price is right, such a property preferable to one in the raw.

As a guide to making an analysis of amount of work necessary on a use to be altered, the following check t may be used:

MASONRY: Foundations, chimneys, lls, cement floors, plastering, stucco, tal lath, fireplaces, cellar stairs, tchways, partitions, waterproofing, ains, incinerators, terraces, walls, rage, driveways, sidewalks, areas, ea drains, whitewashing.

IRON WORK: Beams, columns, rail- gs, grilles, furnace, cleanout doors, h pit doors.

CARPENTER WORK: Sills, posts, floor ams, partitions, rafters, sheathing, oofing, dormers, bay windows, en- ances, porches, stairs, doors, win- ows, trim, shelving, bookcases, cup- oards, kitchen and pantry cabinets, nished floors, cedar closets, medicine binets, furniture space, insulation, screens, shutters, [illegible] porches, decks, garage.

TILE WORK: Bathroom floors and walls, kitchen walls, entrance and porch floors, terraces, fireplaces.

ROOFING: Shingles, wood, slate, tile, asbestos, asphalt, metal, [illegible] ters, flashings, ventilators, skylights, metal decks, open timber [illegible].

PAINTING: Removing old paint, exterior, interior, calcimine, cold water paint, floor finish, glazing, roof stains, timber stains, whitewashing, waxing, enameling, flat wall paint.

PLUMBING: Sewage disposal, soil pipes, vents, cleanouts, hot and cold water pipes, water supply, insulation, valves, tubs, toilets, lavatories, laundry trays, kitchen and pantry sinks, air cushions, reducing valves, showers, water in garage, water connection to heating system, water supply for lawn. Hot water system, tanks, insulation, direct hot water heating boilers, electric, coal and oil hot water heaters.

HEATING: Boilers—steam, water, cast iron, wrought iron, copper tubing. Systems—One pipe steam, two pipe steam, vapor, hot water, conditioned air, hot air, electric. Expansion tanks, motorized valves, thermostats, humidifiers, concealed radiation, valves, flues, dampers. Insulation steel, copper and iron pipes, grilles, ducts.

ELECTRICAL: Overhead wires from pole in street, underground from pole, fuse boxes, panel boards, BX cable, conduit, lightning arrester, switches, pilot light switches, door switches, burglar alarm, telephones, annunciators, push buttons, bathroom heaters, lighting fixtures, outside lights, electric garage door openers, outlets for vacuum cleaners, buzzers and bells.

Building questions from our readers

(CONTINUED FROM PAGE 68)

aucet. To make up for this deficiency, ne large water cushion should be in- talled. Try this first, then add the educing valve, if necessary.

?

OUR FIREPLACE smokes and I m told that the flue is too small. Is here anything I can do to help this situation without tearing down and rebuilding the chimney, as we could not afford to do that at this time?

IF THE flue is not altogether too small, it may be possible to rescue your fireplace by having a metal hood built out over the top of the opening, which, serving to reduce the size of the open- ing, may make it near enough in pro- portion to the flue to permit use of the fireplace without smoke coming into the room. If this fails, something drastic will have to be carried out and a new flue constructed.

?

WOULD YOU kindly tell me how to remove soot from the brickwork of a fireplace? We have a lovely Dutch fire- place in an old house we have bought, and the upper part is covered with black soot. We do not want to disturb the brick as it is so much in keeping with the nice old place.

THIS IS a question which often comes up. If very bad, the soot will have to be removed with some kind of an abrasive, such as steel wool, another brick, or a carborundum brick, until a new clean sur- face of the brick is exposed. Before trying an abrasive it might be well to scrub the brick with some material such as one of the common kitchen cleaning prepara- tions, a stiff brush and much elbow grease. If the soot comes off by this method, it would be better than any other way, be- cause the original texture will be retained.

?

WE ALL [illegible] locks of our inside doors. We turn the knob and it stays there, and in others the catch will often stick. Would you please tell me what to do?

THE PLAY in the [illegible] cause the spindle which [illegible] the door is binding, either upon door or the metal collar on each side of the door. The best [illegible] take each lock out, [illegible] and clean the mechanism with kerosene. Any places that [illegible] clean. Use no oil. When the lock is back in place see that the spindle does not bind. If the [illegible] this will [illegible] be corrected on a locksmith.



They want to take it home

—AND A NEW INDUSTRIAL GIANT IS BORN

THREE years' experience has convinced the traveling public that it *is* possible to "sleep like a kitten" all night—to arrive at destination feeling "fresh as a daisy"—"clean as though wrapped in cellophane." Passengers enjoy the mild spring weather on Chesapeake and Ohio trains so much that they want to take it home—to their houses and to their offices.

Three years' experience has taught Chesapeake and Ohio the surest way to translate genuine air-conditioning into terms of human comfort. It insures perfection not only in equipment, but in the operation of that equipment to maintain the air you breathe at the greatest possible comfort level.

Three years' work spreading the gospel of *genuine air-conditioning* has made a vast public conscious of this new and necessary contribution to comfortable living. And the enthusiasm created by Chesapeake and Ohio's genuine air-conditioning has paved the way for a new giant in [illegible] industry.

WHAT IS GENUINE AIR-CONDITIONING —HOW DOES IT WORK?

1. *It cools the air when it is too hot.*
2. *It warms the air when it is too cool.*
3. *It extracts humidity when the air is sticky.*
4. *It supplies humidity when the air is too dry.*
5. *It cleanses the air, straining out dust, dirt and cinders.*
6. *It circulates the cleaned, conditioned air without drafts.*

If [illegible] clothes [illegible] Irish Linen [illegible]

THE GEORGE WASHINGTON
THE SPORTSMAN · THE F. F. V.

The Finest Fleet of Air-Conditioned Trains in the World



CHESAPEAKE & OHIO
LINES

[illegible]



This window is decorated with Orinoka's Modern Celestial, *a new drapery patterned in the Chinese manner.*

ENJOY AN ORIENTAL OUTLOOK

THE serenity of Chinese colors and forms gives a surprisingly happy character to modern interiors. In the philosophic spirit of this new decorative trend Orinoka has designed Modern Celestial, a lustrous drapery fabric with a simple pattern, resembling floating wisps of cloud from a Chinese print. It is yarn-dyed, and the colors are ivory, brown, dove grey, blue, mulberry, chartreuse, gold and citron—all supported by this famous guarantee: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sun, or from washing, the merchant is hereby authorized to replace them with new goods, or to refund the purchase price."

Modern Celestial is reasonable in price and, as a Chinese element, can be adapted to many attractive decorative arrangements. Ask to see it, and other Orinoka patterns, at better department stores. Write also for our booklet describing both modern and period interiors. It contains authentic information you will be glad to have. The Orinoka Mills, 183 Madison Avenue, New York, N. Y.

ORINOKA SUNFAST DRAPERIES

COLORS GUARANTEED SUN AND TUB FAST

When Autumn comes to rock gardeners

(CONTINUED FROM PAGE 53)

always less than he needs. A disconcerting number also will not be true to description or name and if they are attractive their true identities must be sought. As an example I raised a fine batch of what purported (from two sources) to be *Silene californicum*. The flowers should have been fiercely scarlet. Nothing could have been more purely and meekly pink than the large heads of small flowers that were hoisted on the foot tall stems—very pretty and showy but emphatically not *Silene californicum*.

Three small Alyssums are most attractive. *A. serpyllifolium* is a small comely Spaniard, with soft gray Thyme-like leaves and pretty pale yellow flowers, very neat and suitable for a choice situation in full sun. *A. idaeum* is a delightful trooper in a small way flinging leafy gray stems about and occupying a space that might be covered by a dinner plate. The flowers are bright yellow. *A. pyrenaicum*, adds to the charm of its minute spread of hoary foliage red-yellow flowers a pleasing feature not common among the perennial members of the race. *L. pyrenaicum*, a white-flowered mite, is among the casualties, going out in a damp spell after having weathered the extreme winter of 1933-34.

To have brought to blossoming the tiny *Androsace arachnoidea* was a special pleasure. It forms little clumps of very small cobwebby rosettes out of which arise on very short stems heads of little white flowers in Spring. The smallest rock garden can find space for its tidy, silvered masses. It likes limestone and an open situation in stony ground. A sister plant, *A. vitaliana*, has been a genuine find. Its small hummocks of silvered green spread cheerily about on limestone slopes and are almost obliterated in early spring by large yellow flowers. It looks rare and little stirred is as easy as Arabis.

THE CAMPANULAS

Choice small Campanulas are many, but *C. collina* was new to me and proved a worthy addition to the rock garden. It comes from high altitudes about Trebizond, has pretty downy, scallop-edged leaves and bears in early summer on stalks almost a foot high large sheeny purple bells which, though individually fugitive, make a bright show while they last. A non-climbing Morning-glory that has given satisfaction is *Convolvulus cantabricus*. It flings its lax gray-leaved branches about over the rock-face and bears throughout the season a succession of round pink flowers the size of a quarter.

What Mr. Farrer would call a gem of ray serene is *Coronilla cappadocica*, sometimes incorrectly given the name of *iberica*. It is a lovely almost prostrate blue-green bushling, and were there no long season of packed golden flower heads the foliage alone would be sufficiently ornamental to gain it admission anywhere. The fragrant *C. glauca*, a more upright plant, has not proved hardy here in southern New York but would doubtless be reliable farther south.

Of the Pinks raised this year a number were obviously not true to name, but turned out to be large, voracious, sprawly things that have had to be evicted from my limited space. Two, however, I hope have come to stay. *Dianthus calizonus* is positively spectacular, with its large, round, soft pink blossoms ornamented with a deep colored band freckled with white dots above the low tuft of spiky foliage, the whole only about three inches high. I see that Mr. Farrer calls this incomparably the loveliest of all Pinks, but how can one decide among them? *D. knappi* is not among the loveliest but it certainly has its uses. It is a yellow-flowered clusterhead—as yellow as a Primrose—the heads borne on stems a foot tall above the sparse foliage. It has the advantage of a very long season of bloom and is especially effective for interplanting clumps of the Harebell, *Campanula rotundifolia*.

FURTHER DELIGHTS

I have tried numerous Erysimums at various times and like them all, but *E. kotschyanum* is the smallest and the most attractive, forming rounded humps of small foliage and bearing in spring small "Wallflowers" of a fine bright orange-yellow. Very nice for a small rock garden. A delightful small shrub that has given a fair sprinkling of ivory pea-shaped blossoms this second year after being raised from seed is *Genista schipeanensis*. It is semi-prostrate and hangs from a sunny cleft with nice effect. Globularias are not conspicuous but they beat inspection. The one blossoming this year for the first time is *G. nudicaulis* which is thriving on a warm slope in partial shade. It makes a mat of spoon-shaped dark leaves and bears the characteristic cool blue fluffy flower heads in profusion. Others of this tribe worth growing are the tiny *G. nana*, no more than an inch high, *G. incanescens* with bluish foliage, and the more stalwart *G. trichosantha* and *G. cordifolia*.

Lithospermum intermedium adds a welcome touch of bright blue color to its high sunny ridge. It is sub-shrubby in habit and has gray foliage from which arise on stems about eight inches high heads of long, drooping, Gentian-hued flowers in early June. It does not apparently share the crotchets of its relative, *L. prostratum*, which is the cause of much lamentation in this country by reason of its determination to be an invalid or even to embrace death. *L. canescens* departs from the blue traditions of the family. It is a pretty sweet-scented American species with hoary, silky leaves and spikes of yellow blossoms.

Myosotis traversi is another plant that forsakes its family blueness for yellow. It is said to be perennial, but my plants after giving their not very convincing show and maturing seed dried up and died after the manner of so many of its race. I am not sure it is worth pursuing further but perhaps it has seeded itself. *Œnothera trichocalyx*, though exquisitely set forth with large white silken blossoms at nightfall, is too tall for a rock garden of moderate size. It is in any case a biennial, so must be raised annually from seed if wanted continuously. *Papaver triniæfolium* is also a bit on the tall side but the beauty of its delicately cut silver foliage is a temptation. Its

(*Continued on page* 81)



MODERN CLASSIC

Treasure

STERLING 925/1000 FINE

HERE is exquisite elegance [illegible] gracefully [illegible] weight, and [illegible] the tip [illegible] a [illegible] the pattern [illegible] one [illegible] trend in [illegible]

ROGERS, [illegible] SILVERSMITHS



... Bring

the breath of outdoors

into your **CLOSETS** *with*

ROLAIR

••• silvery spheres of fragrance in gleaming chromium plate . . . with long chains and handsome rings that slip conveniently over any hook in any closet.

When you fill the **ROLAIR** "breathing chamber" with the famous AIR PURIFIER created by **ELÉNE-OF-VIENNA** you will think your closets have windows opening on fragrant pine woods. Garment odors and the musty smell so annoying in places cooped away from the sun give way to *freshness* . . .

ROLAIR has no moving parts to wear out . . . no glass to crack and spill . . . one filling lasts indefinitely and the spheres last a life time. Make closets "livable" for your precious clothes and linens with **ROLAIR** utility . . . add "looks" with **ROLAIR** beauty.



Special **ROLAIR KIT**

Two Rolair spheres with chains and rings . . . including a generous bottle of **ELÉNE-OF-VIENNA AIR PURIFIER** — the Pine Parfum composed only of *natural* balsams and oils . . . beautifully packaged . . . complete kit . . . **$2.95**

at all good stores

ROLAIR NATURALLY APPEARS ON MANY GIFT LISTS

[If you cannot find the **ROLAIR KIT** at your shop, send $3.00 to DEARLING INC., 565 Fifth Avenue, New York, and it will be sent to you promptly.]

Send for brochure "Closet Hygiene"

What to know about air conditioning

(CONTINUED FROM PAGE 57)

may be done in quite a variety of ways, usually either by washing it—that is, passing it through a spray which catches the dust and adds necessary moisture—or passing it through a filtering material which is changed when it becomes dirty, just as with the oil filter of your automobile.

Circulation of air is desirable not only in cleaning but also in a proper distribution of heat. If air is left stagnant, it will be much warmer near the ceiling than by the floor. Children playing on the floor will therefore be in a cold zone.

If the principles just outlined—heating, humidification, cleaning and circulation—are kept in mind, the choice of a conditioning plant for winter use will be considerably simplified.

COOLING METHODS

When it comes to cooling, new problems are presented. Probably the simplest form of cooling is circulation of air. This can readily be done if heating is by a warm-air plant with a fan. The fan is operated and the air circulated through the house, giving the effect of cooling as the circulating air evaporates moisture from our skins and thus makes us feel cooler. The principle is a familiar one, for we are all well acquainted with the cooling effect of summer breezes, even though they may not actually lower the temperature.

Another simple method of cooling is to make use of night air. Those who have slept in tents know how cold the air gets at night and how necessary are blankets even when people in nearby houses are suffering from the heat. This is because the tent does not hold heat, whereas the house does. The idea of night cooling is to put an exhaust fan in the attic and pull out the warm inside air, which is replaced by the cool outside night air. The fan is shut off before the outside air gets warm, and may be mechanically operated to stop at a given time.

Mechanical methods of cooling fall into four classifications: First, city or artesian well water over which the air is passed, the water acting as a refrigerating unit. Second, apparatus making use of a unit very similar to that in your electrical refrigerator. Third, ordinary ice over which the air is passed. Fourth, the use of steam to cool.

The use of water for cooling is rather tricky, and should not be considered unless the temperature of the water on hot days is below sixty degrees. Expert, disinterested advice should be sought if water is being considered as a cooling agent.

Cooling through the use of a refrigerating unit is thoroughly practical and can be used for individual rooms. Such units are relatively inexpensive and can be used in just those parts of the house it is desired to cool. The cost of operation is still high, though it is constantly being lowered as manufacturing improvements are made. However, as except in the warmer climates there are only a few days where cooling is a comfort necessity, the cost of operation spread over a year is well within reason.

The drawback to the use of ice is the storage space required. It is an excellent method of creating more comfortable summer temperatures.

The steam jet method of cooling h about it the touch of magic, and at present only suitable to the larg houses. This method makes use steam which passes through what called a flash tank, creates a vacuu in another tank, and pulls heat fro the water which is used for coolir The principle is the same as that the porous jars in which food is plac for cooling; the jar is kept moist a the evaporation of the moisture pu heat from inside the jar and keeps t contents cool.

Cooling as a feature of domestic a conditioning is at present in its i fancy, and is in the luxury class far as the average residence is co cerned. Dehumidification, in connectic with cooling, is often desirable, pa ticularly in warm, sticky climates. I greatest development will probably in the southern states, where coolir and dehumidification are often as ne essary for comfort as is a mode heating plant in the north.

The development of air conditio ing in general, and cooling in partic lar, can be expected to exercise a co siderable influence on the constructic of our houses. Since any method making the air inside a house differe from that outside is constantly bei fought by the outside air, which see to bring the treated air back to common level, the interior air must protected. The better it is protecte and kept separated from the outsi air, the less the effect of the attac of the outside air.

This means that insulation, weathe strips, double windows are most a visable to protect the inside air. Wit out such protection, the cost of ope ating any phase of air conditioning bound to be higher because part the plant capacity is being devoted treating the great outdoors. This pri ciple is visualized by the quickly me ing snow on an uninsulated roof.

Of course, with any phase of a conditioning it is necessary to kee the windows closed, for every time window or door is opened, some the treated air rushes out and is re placed by outside air which must b conditioned. In a completely cond tioned house, it is never necessary t open windows.

OPERATING COSTS

For structural reasons, the cost o operating an air conditioning plant i likely to be more expensive in an ol house than in a new one, as old house are generally lacking in insulation an weatherstripping. Of course these fea tures can always be added, and in gen eral an air-conditioning plant can b just as effective in an old house as i a new one.

To give specific answers to the ques tions asked at the beginning of thi article:

The term "air conditioning" cover anything done to change air from th normal outdoors.

Any house at all can be air condi tioned.

Cost of operation will depend o how well the house is insulated an

(*Continued on page* 82)

THE YALE MARK



No need to shout

CLOSE THE DOOR"

YALE Door Closers on entrance doors add greatly to the peace and comfort of the home. They close doors quietly and firmly, prevent slamming...and they guard family health by keeping heat in and cold out, at the same time helping to promote fuel economy. YALE Door Closers are easy to install: they are distinguished for their efficiency and long life.



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YALE MARKED IS YALE MADE

When Autumn comes to rock gardeners

small electric [illegible] apricot" In color [illegible] purple so I can't tell [illegible] thing) and hardly [illegible] of the foliage [illegible]

The blue Primroses have been a delight—pure blue [illegible] low eye. And we also had a number of charming Polyanthus Primroses from an Irish firm. Lovely things they were with large heads of flowers in various tones of yellow, cream and pure white. Their names were Bright Eyes, Lemon Queen, Milkmaid, Primrose Queen, Rob Roy, White Beauty and Queen of Spring. A nice batch of *Primula saxatilis* gave much pleasure in a partially shaded location. It is one of the easier Primulas, sending up a long succession of pinky-mauve flowers on naked stems some eight inches high.

Saponaria bellidifolia turned out to be a nice thrifty little perennial, making a tuft of long leaves and sending aloft stems to a height of about a foot bearing a head of pale straw-colored pincushion-flowers with black anthers. The plants are thriving on a sunny slope. One of the delights of the season was the beauty of a little Stonecrop, *Sedum pilosum*. Such refinement and delicacy is hardly expected of this clan. It makes a little hairy rosette much in the manner of a compact Androsace out of which rises the fat little stalk to a height of perhaps two inches bearing a lovely offering in the shape of an ample head of the most lovely pure pink waxen blossoms. It is so [illegible] large and of a most lovely bland lavender color. My patch of it flowered just below a little plantation of that tenderest of Roses, *R. roulettii*, and the two kept their own counsel [illegible]

These [illegible] notes must close with the mention of the Wahlenbergias, near relatives of the Campanulas. I have set out to know all the kinds but have not yet progressed far. They make tufts of grasslike leaves, some very narrow, others of [illegible] width from which are flung out the stems carrying a single blossom or a head of blossoms of a rich purple color. The one blossoming this year is *W. gloriosa kitaibeli*, sometimes referred, as are many of the clusterheads, to *Edraianthus*. It is a fine and showy rock plant from the hills of Croatia.

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The FAMOUS is one of nine Kenwood blankets and throws for every purse and purpose. At stores with a reputation for handling quality merchandise.

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SCOTS WHISKY

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The Living Room IN SLOANE'S HOUSE OF YEARS—A COMPLETE HOUSE ERECTED IN OUR FIFTH AVENUE SHOP

The beauty of design born in the 18th Century is the inspiration for the furniture and decorations in the House of Years. In the illustration, the Chelingsford sofa is covered with melon green brocatelle. $250. The open arm, mahogany chairs are in blue kidskin. $80 each. The mirror is gold. $200. The colors in the group blend for a lovely effect.

W. & J. SLOANE 575 Fifth Avenue, New York

Footnotes in wood and stone

(CONTINUED FROM PAGE 61)

the repetition of current architectural vogues. The neighborhood would profit—for houses on the down-grade lower property values, while those reclaimed successfully and lived in convincingly make everybody else want to perk up. Most of all, the new owner would get big returns for his money—for an old house done over is generally a much better buy than a new house erected on the site. Holders of unsaleable real estate would take heart, too—for why let destructive foreigners pay low rents, pending demolition, if there is a public for these middle-year houses, who could be taught to appreciate and invest in them?

The exhibits on these pages were chosen from an area on the border of the busiest section of the most "progressive" city on earth—or so we fondly imagine. They all stand on Staten Island, where there are plenty more like them—Manhattan's historic gateway, the one-time Newport of the metropolis. And, in their various ways, they provide footnotes not only to the architectural history of America but to the way of a man with a house.

At the top of each page stands a house from the 17th Century—the Britton house, the Austen house—lovingly cared for in the one case by the original family, in the other by owners who have lived there since "the panic of '85" drove them over from their mansion on Bowling Green, nearly a hundred years ago. Scores of houses of this period have been demolished within living memory, because no major historical association served as a reason for keeping them alive by public subscription, and no private owner coveted them. Others still stand on the Island; some are well preserved, some ready to sink back into the soil from which our pre-Revolutionary ancestors raised them. Yet, taking not only Staten Island but America by and large, the Early house has fared much better than those that came later and are really far more practical for 20th Century living.

The Greek Revival period found Staten Island at the height of her prosperity—yet scores of glorious examples of this type of architecture have been left untenanted till they fell down or were burned. The Henry Seguine house (third from top, page 60) is an example of a procedure we wish were more common. Out of the family for forty years, it was bought back, restored and is now lived in by the descendants of the people who built it. The Tyler house (third from top, page 61) represents still greater achievement. It began life in Enfield, Massachusetts, was bought and taken down under the orders of its present owner, Mr. George Tyler, and set up on Dongan Hills among its modern neighbors contiguous to the Richmond County Country Club!

The other four houses illustrated were products of the '50's and '60's, when the Italianate influence and the Victorian Gothic craze swept America. No one of these has remained in the original family. Some have fared well, some not so well at the hands of their new owners, but each is loved and lived in as well as the times permit.

In some sections of America, history begins much later than on the Eastern Seaboard; "early" houses may even be those of the dawn of the 19th Century. But in every section there are those which have had no takers—merely because it hasn't seemed progressive to go back. Why not look around you for one of these and recreate something of the undoubted charm we've lost by too much uniformity? Your house may have had later additions that spoiled the purity of its expression; these can be ripped off. But it should be treated gently in every other way. Spend your money on the very latest heating, plumbing and wiring. But please don't try to face-lift into something never meant. If you feel that way about a house, you'd much better build a new one. For what you get with the houses that we've pictured isn't only a roof but dreams.

What to know about air conditioning

(CONTINUED FROM PAGE 80)

weatherstripped.

The cheapest way to cool a house is by circulating air, particularly by bringing in night air.

Air conditioning requirements vary considerably in different parts of the country according to prevailing conditions; e.g., temperature and normal cleanliness of air.

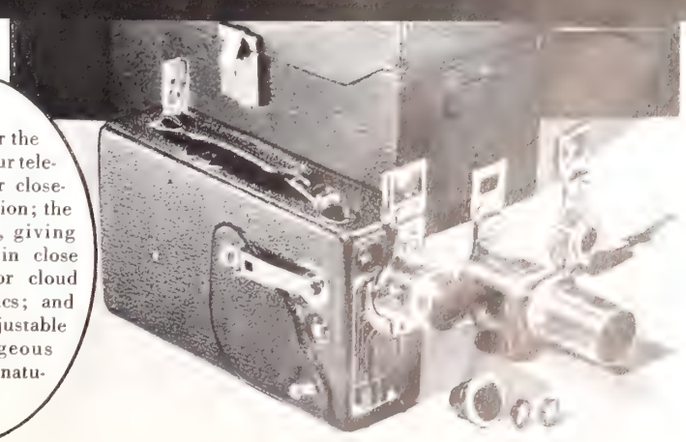
Air conditioning simplifies housekeeping by taking the dust out of the air so that it does not settle on furniture, and keeps furniture in a better condition by preventing cracks and insecure joints resulting from dry air.

Special heating systems are not necessary. Complete air conditioning can be used in conjunction with any type of heating system.

If air is kept at a generally even temperature, drafts eliminated, the proper humidity maintained, and the air kept clean, it is very reasonable to presume that colds and most other respiratory diseases will be much fewer in number.



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[illegible]



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"DELPHIC"

Original in its graceful, hand-stitched tulip design, supreme in the quality of its glamorous, pure silk satin and warm, fluffy, all-wool filling, here is a quilt that has been created for beauty and comfort, without restriction of cost—yet is priced conservatively. Seven unusually attractive shades: Peach, Ivory, Powder Blue, Maize, Beige, Copper, Leaf Green. *For single or ¾ size bed, $37.50. For double bed, $57.00. May be ordered by mail.*



New York: 750 Fifth Ave. • San Francisco: 478 Post St.

Winter clothes

(CONTINUED FROM PAGE 48)

Let me cite a case where shade alone sufficed, although most men get in kind. An old flower garden with all the beds outlined in Box had one half fully exposed to the sun, the other half shaded by large Maple trees. There came a winter not particularly severe—several nights around the zero mark, very little snow, but many clear cold days with hours of bright sunshine. In spring the plants exposed to the sun looked as if burned by fire which left no vestige of green. Those receiving only as little shade as would be cast by the bare branches of Maple trees came through unscathed.

In a similar manner Ivy on a northern exposure comes through the average winter without injury to its leaves. On a southern exposure it is usually burned, yet such shade as would be cast by a covering of burlap suffices to preserve it.

I might cite another observation which surely indicates that sufficient soil moisture bears upon the ability to withstand extreme cold. I have seen large Arborvitae or White Cedar trees twenty feet high absolutely winter killed in New Jersey. This was not due to lack of hardiness, for I suppose fifty degrees below zero is a frequent winter temperature in this tree's native habitat. A few years later I observed how and where this same tree grew wild in northern New York. It was abundant in ground so wet that Sphagnum Moss flourished and trees up to six feet in height could be lifted out of the muck and moss without use of any tool to dig around them. A clear case of a bountiful water supply for the roots. Undoubtedly evergreens can die of drought in winter.

As concerns the nails of Privet below dead to the ground or snow line this spring. I have seen this condition develop three times in thirty-five years, but ten degrees below zero is about the temperature limit for the so-called California Privet, which really is a native of Japan. The loss is not of material import where low hedges are desirable, but if you want a high hedge that will be permanent the Amur Privet has the hardiness to withstand our winters and make a long-lasting hedge. If Privet were more frequently killed, more people would appreciate and plant our native Hornbeam (*Carpinus caroliniana*) and secure a high hedge of distinctive character.

Perhaps now that the upright forms of the Japanese Yew are becoming plentiful we may in a few years see some good Yew hedges. Particularly valuable for such use is Hicks' Yew (*Taxus media hicksi*), whose habit is such that a sheared hedge of it remains dense and well filled right down to the ground, even when old. Fortunately this outstanding Yew is now commercially available in various sizes.

In the final analysis, successful winter protection is largely a matter of understanding your plant's habits and weaknesses, and then applying the right methods at the right time. Some specimens, of course, will succumb to extreme cold no matter what you do, but it is amazing how much can be accomplished by acting on the fact that exposure to air and light, rather than the low temperature *per se*, is often the condition which does the damage.

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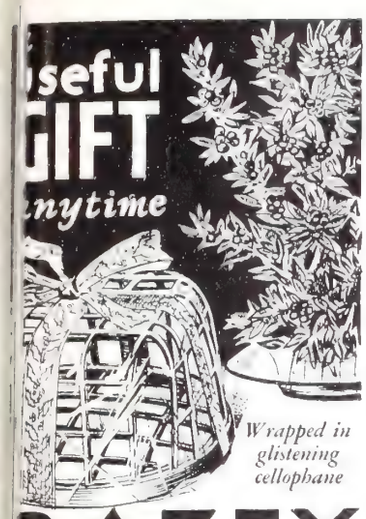
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Stairs

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These modern Residence Elevators remove the discomforts and dangers of stair-climbing; the entire home at once becomes available. A necessity to all of advanced years, and to those who suffer from physical handicaps.

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Easily installed on existing stairway, without cutting or defacing stairs, folds against wall when not in use. Finished to match woodwork. Electrically operated.

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The collector considers Sèvres

tion for later porcelains.

When in 1760 the Factory was on the verge of bankruptcy it assumed the entire financial responsibility and it was then that Louis XV reserved to himself the right to prevent other porcelain establishments from decorating their wares except with the simple blue Oriental designs; all modeled forms of porcelain were also forbidden as was the use of gilt. And although this decree was somewhat modified a few years later when it was permissible to reproduce porcelain copies of the Chinese models, these restrictions undoubtedly retarded the progress of the other French establishments. On the contrary with Sèvres after the king assumed the entire proprietorship, we find the approach of that splendid art of which many notable examples exist in museums and private collections.

Those works dating prior to the end of the 18th Century are frequently referred to as *Vieux Sèvres*, this term at no time being applied to examples of a later date. Nor throughout the history of ceramics have any manifested greater comprehensiveness in decorative styles than those of this famous French porcelain. Naturally during the first period we find a preponderance of rococo motifs, with which, of course, there is for some time the evidence of those styles reminiscent of Vincennes. And it was from the efforts of this earlier factory that Sèvres derived those superb ground colors which have since that time been adopted in all other

(Continued on page 87)



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RUG CUSHION

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THE GARDEN MART

NOVEMBER PLANTING

Throughout a major portion of the United States, November is a first-class month for garden planting. Most of the perennial flowers are preferably set out in October, but if for any reason this was not done, there need be no hesitation about moving them during November's early days.

All through this month, too, you can plant deciduous shrubs and trees, hardy bulbs, Roses, Peonies and woody vines. In regions where winter often shuts down toward the end of the month, a mulch will help exclude the frost until the plants have thoroughly settled in place. Whatever advantage can be gained in this respect is worth working for, since the better established a plant is the better will it winter.

It is axiomatic that only with first quality stock can you expect fully satisfactory results, regardless of the time of planting. Fly-by-night nurseries are poor places to spend your money.

BULBS

BURPEE'S CROCUS. 12 guaranteed bulbs (value

SUNSET LILY.

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TREE-SHAPED WISTERIA. Long-cluster Golden-

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RARE WISTERIA.



CH. CULBAHN CHLOE, one of Marcus Bruckheimer's Irish Terriers, demonstrates good carriage and the breed's correct keenness of intelligence

Red rascals from Ireland

(CONTINUED FROM PAGE 21)

some, yet it must be admitted that the male portion of the breed is ready to resent interference. But are they not Irish and when did an Irishman shirk a shindy? Small dogs or even those of his own size he never needs seems to notice, but if some large specimen approaches putting on airs the Irishman stiffens up visibly, his tail assumes a defiant angle above the horizontal, his ears are cocked forward alertly, and there is an ominous twitching of the lips which says as plain as looks can speak, "Lave me alone, ye spalpeen." Should his warning not be accepted a scrimmage ensues. The Irish Terrier as a breed is generally remarkably good tempered, notably so with mankind. There is a heedless, reckless pluck about the Irish Terrier which is characteristic, and coupled with the headlong dash, blind to all consequences, with which he rushes at his adversary, has earned for the breed the proud epithet of the dare-devils. When off duty they are characterized by a quiet, caress-inviting appearance. They develop extraordinary devotion and have been known to track their masters almost incredible distances.

There is one point that cannot be passed over in favor of the Irish Terrier and that is his ability to adapt himself to any climate or any surroundings. Some claim that in this respect he is ahead of the Scottish Terrier and Foxterrier. He is just as happy in the closed-up den of the peasant as he is in the kennel of the millionaire. They are peculiarly adapted to the country, being particularly hardy and able to bear any amount of wet, cold and hardship without showing the slightest symptoms of fatigue. Stories can be told of every breed of dog, true stories of faithfulness, loyalty and devotion, of the degree and kind that we humans do not practice with each other. Irish Terriers are no exception in this respect. They have the dog's true heart and mind, as the following stories will illustrate:

In September, 1914, Private Brown went to France with the North Staffordshire Regiment, leaving behind him in Ireland his wife and Irish Terrier, Prince. The dog and his master were great friends and for days after his departure the dog refused to eat or be comforted. Soon afterwards Mrs. Brown left Ireland and went to visit her home in Hammersmith, taking Prince with her. About a month later Prince was nowhere to be found, and, although every effort was made to find him, he had completely vanished. Mrs. Brown sorrowfully wrote to inform her husband of the loss of his dog, and then in a few days wrote again to say that he had still not appeared. Imagine her astonishment when some time later she received a letter from her husband to say that Prince was safe with him in France. So Prince remained with the regiment and a very happy dog he was. He became the envy of every regimental pet from Flanders to Verdun and the men made a tremendous friend of him. He was a brave Irish Terrier, and also a cautious one, and whenever a shell came over he started off on the instant to take cover. This splendid little dog was brought home at the end of the war by the RSPCA and lived happily until July 23, 1921, when his death was announced in the English press. He was certainly worth remembering for his faith, bravery and for his achievement of traveling alone from Hammersmith to Armentières. Speaking of the last named place, there is another little Irish Terrier who must also be remembered for he gave his life and is buried in the cemetery there. He lay wounded in the field out in No Man's Land, under heavy fire. Suddenly there crept towards this Irish Terrier a man in khaki who gathered the dog up in his arms and crept back over the roughness of the damp ground and amidst the rain of shells to the protection of the British front lines. This man was a Private Rice, and the dog they christened Army. So began a great friendship and it lasted until death and beyond. For Private Rice was fatally wounded and died in a hospital, but to the end the dog was in his arms.

—C. E. HARBISON.

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Paper White Narcissus

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DELIVERED to your home. This tempting big-value collection is ade up especially for some of you ate bulb buyers. It's for you who on't want to bother making careful lections among the best f Darwins, ottage and Breeder Tulips. Each f the 20 varieties wrapped sepaately. A real last minute buy. Guarnteed to satisfy or money refunded.

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• No true gardener is *ever* satisfied! He follows regularly the Garden Mart to find new specialties, new rainbows, new varieties. Good gardens begin with the orders that go for the very best stock.

The collector considers Sèvres

(Continued from page 37)

firmly and [illegible] with dunlap vases at one [illegible] with the French pieces frequently on display considerably more color. Finally although the adding [illegible] all these decorative of the perfect craftsmanship that of the later period almost afford the impression of actual mural [illegible] In making a comparison of the examples before Brongniart became director in 1800, and those which represent his régime, the latter as we have mentioned, excel the earlier productions, at least insofar as the decorations of the designers are concerned. For it was during the Empire and for some time after that vases and other pieces of a magnitude previously unthought of were conceived and accomplished. Also we find dating from the first few decades of the 19th Century those splendid plaques often three or four feet in width upon which celebrated artists copied subjects by Raphael, Vandyke, Titian and other masters.

Of the names of those men who were responsible for the magnificent decorations found with Sèvres, it might be said that they were legion. And while perhaps for that reason the former prominence of many has been overlooked, yet the art displayed in the floral garlands of Taillander and Tandart, the classic swags by Petit, the clock dials typical of Lepaute or the panels from the brush of Commelin, and with which last the elaborate furniture of that time was embellished, in all these and the works of equally famous men the innate delicacy of the French painters has come down to us not only as valued possessions of the present owners, but equally as the inspirational influence to more modern schools.

But if the latter are more eminent for their sculpted subjects, many of them were none the less able in designing the more elaborate styles of domestic ware. In this regard Duplessis was the more outstanding, among his conceptions being the splendid dinner services and other pieces dating from the time when he was at the Sèvres factory. And there is in the Wallace collection at the present time an inkstand of apple green porcelain designed by Duplessis and painted by Falon for Louis XV about 1770 and which the king presented to Marie Antoinette. There has been in the past and to a certain extent there yet prevails a tendency [illegible] handles for [illegible] more imposing grandeur, display no greater perfection [illegible]

It was probably [illegible] Brongniart was equipped with the [illegible] scientifically familiar with and [illegible] practical knowledge of the ceramic art that the factory under his directorship so established itself as to survive to the present day. Apparently, too, the tradition that its management should be equally practical as [illegible] lished. For in 1861 under [illegible] evolved a method of preventing the collapse of large vases by means of air pressure. By this means much of the loss that had previously been experienced through breakage was obviated. That this breakage during the firing, especially of large objects, was considerable may be gathered from the high cost which obtained. Illustrating the excessive prices perhaps the outstanding example was the dinner service made in 1779 for Catherine of Russia, for the seven hundred and fifty pieces of which she paid the equivalent of two hundred thousand dollars.

From the point of view of the student the identification of Sèvres offers but little difficulty. For even if its decorative motifs were copied by most of the English factories, there yet remains in the originals a delicacy in the manner of their application that is characteristically French. Similarly, with the marks adopted to identify its productions, there is an entire absence of those variations which occur so frequently with some porcelains. Excepting on those occasional examples with which the letters R. F. in monogram or in Roman capitals appear with and without the word "Sèvres" the interlaced L's [illegible] and The later cipher [illegible] is, of course, that of the royal house and is more often found in blue. From 1753 to 1793 [illegible] adopted, similar in purpose to that found with English silver. And it should be noted that with only [illegible] rarely was this date letter omitted



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Master scholar, compiler of the great dictionary, Webster was among the first to inquire into the baffling causes of that private and public menace—the common cold.

His conclusion that colds were due to the fearful plunge of meteors through the sky was far from the truth, but no less distant than that of other savants who assigned colds to the bite of bedbugs, and to "sitting in cold, damp churches." (Dr. Thomas Haynes, 1789.)

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At the first sign of a cold

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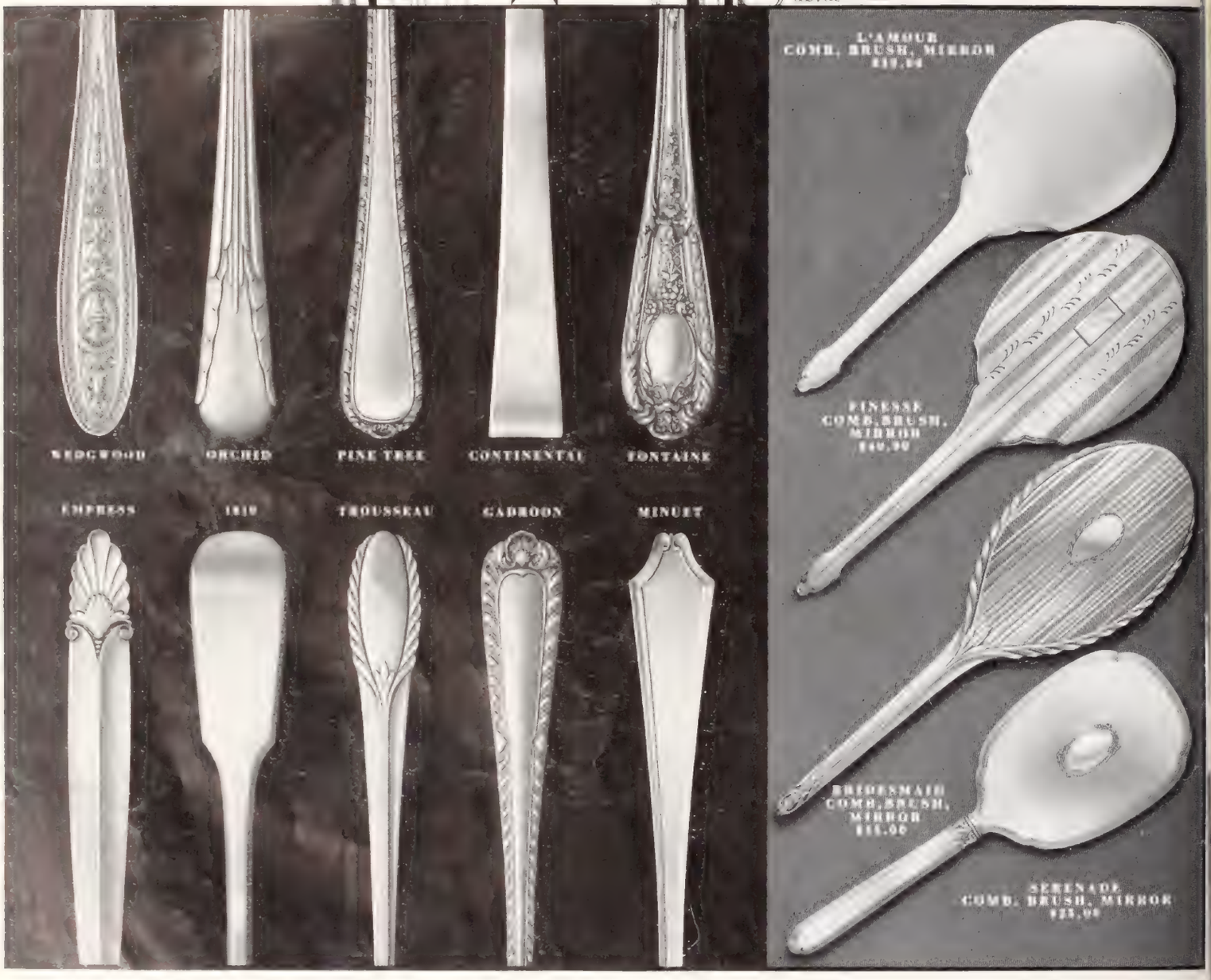


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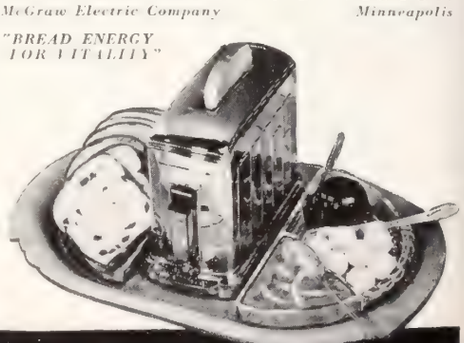
This Christmas, if you want to make somebody *really* happy, tie your remembrance card on a 1935 Toastmaster and Hospitality Tray. And, of course, it will be on the list of things you're hoping to *get*, if you don't own one.

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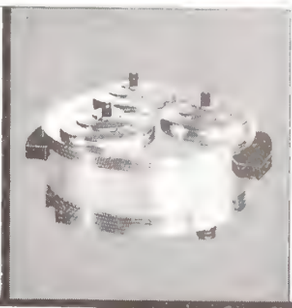
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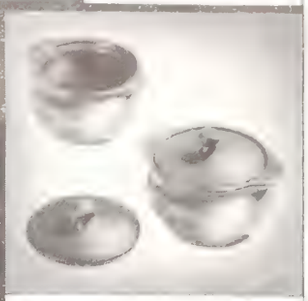
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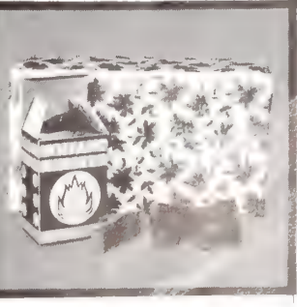
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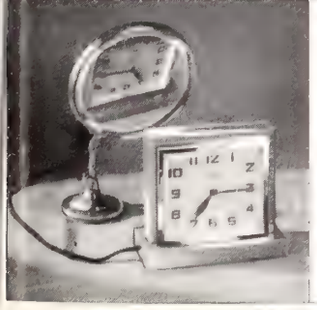
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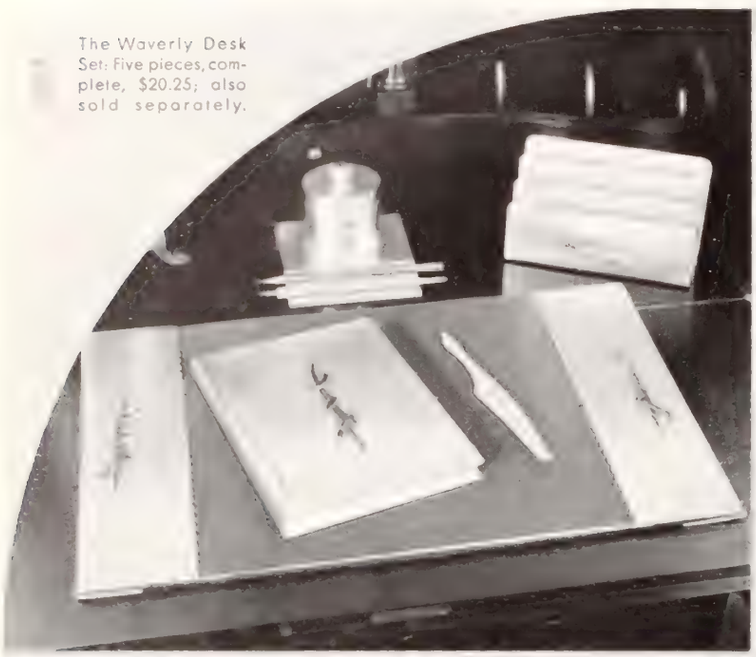
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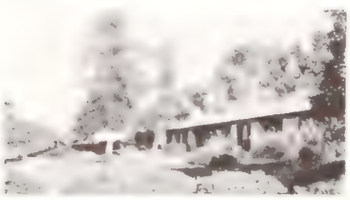
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Arrowhead Springs Hotel. [illegible] Booklet.

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SEA ISLAND

The winter season at The Cloister, Sea Island, Georgia, will be ushered in with a gala dance on December 21, to be followed by a series of holiday events planned for the Christmas season. Although this formal winter opening is several weeks off, the Sea Island Hunting Lodge and Game Preserve (60,000 acres) opened on November 20—an occasion of much delight to nimrods in quest of quail, deer, and most especially turkey, the premier game bird. This coastal preserve, operated for Sea Island guests and residents, is said to contain more wild turkey than any similar area east of the Mississippi.

SKI SCHOOL

Peckett's-on-Sugar Hill, famous all-year resort in the White Mountains of New Hampshire, has been keeping pace with the growing enthusiasm for ski-ing during the past few years. Starting in December, Peckett's White Mountain Ski-ing School, specializing in the Arlberg Technique, will begin its 5th Season. Expert Austrian trainers are in charge of daily classes, where lessons are systematized and groups are arranged for all ages and grades of proficiency. As for the actual ski-ing facilities, for beginners there are a number of practice fields with moderate inclines close to Peckett's, and as you become more skillful, there are six fine down-mountain trails on adjacent ranges. One of these trails is the famous Taft Run, sponsored by Peckett's and completed by Government assistance.

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MIAMI EVENTS

December activities get off to a lively start at the Miami Biltmore with the annual competition for the Henry L. Doherty Gold Cup, symbol of the golf championship of the world, scheduled for December 1 and 2. Olin Dutra, United States Open Champion, who with Paul Runyan is heading the pro staff at the Miami Biltmore Country Club this winter, will meet an unannounced opponent in the event. Then the Miami Biltmore $10,000 Open Championship will follow from December 8 to 14. This tournament annually attracts one of the largest and most distinguished competitive fields of the year.

ASHEVILLE

Spring, summer and fall are perhaps the busiest seasons at Asheville, North Carolina, in the way of tournaments, festivals and the like, but the winter season is gradually growing more popular among those who prefer winter resorts in the mountains. Due to the protecting mountain ranges, golf (on any one of five courses) and horseback riding are two most enjoyable sports during the winter months. And, becoming more specific, from December 3 through December 22 the Pisgah Game Preserve, an area of 10,000 acres, will be opened for deer hunting. An interesting point in connection with this hunting season is the fact that no license is required from the state or county.

FLORIDA (Cont.)

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The Columbus. [illegible] Bay Front [illegible] Overlooking City Parks and Biscayne Bay. Rates begin at [illegible] Accommodate 500. European Plan.

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GEORGIA (Cont.)

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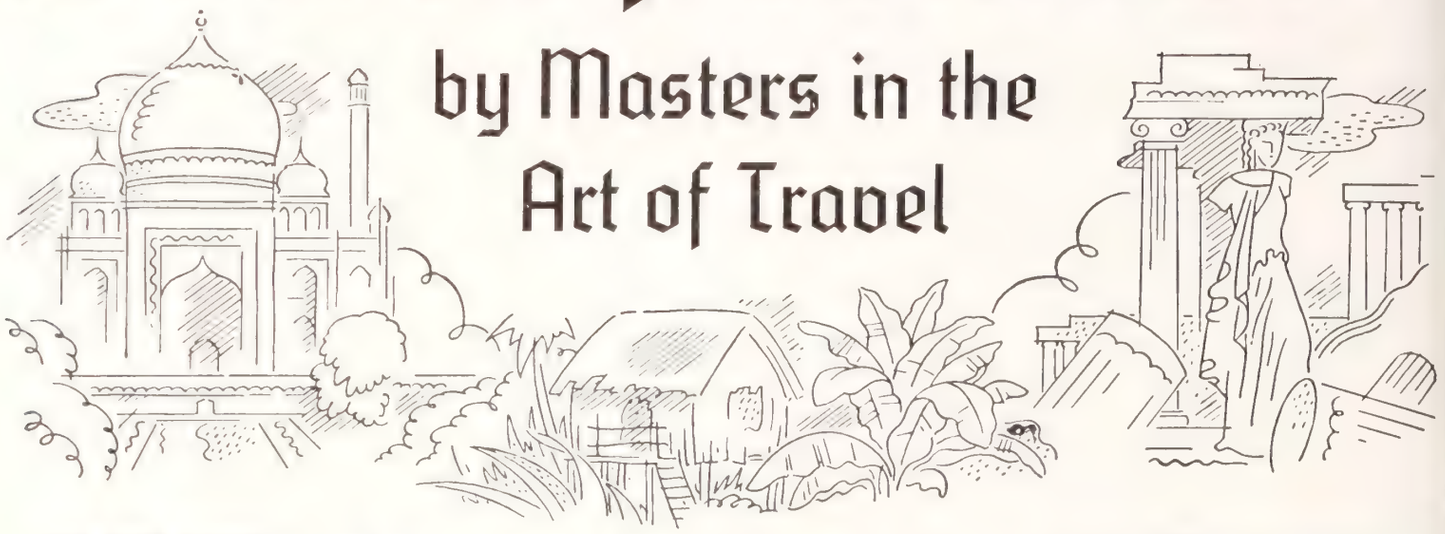
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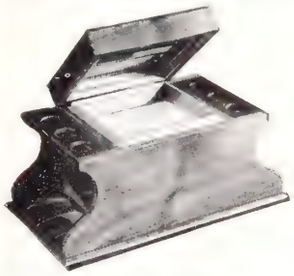
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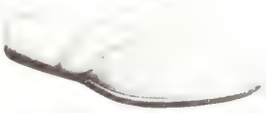
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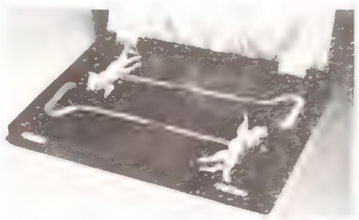
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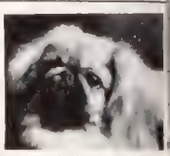
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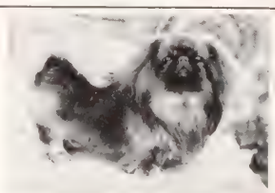


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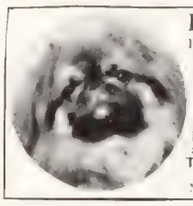


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CH. SANDBRILLIANT of Meadow owned by Miss Judith R. Shearer of Locust Dale, Virginia. Well known sire and show dog. Whippets are, especially for short distances, the swiftest running of all dogs. Racing them is very popular in England and has many followers in America.

CH. THORNELL Spicy Bit of Halleston, owned by Halleston Kennels, Chapaqua, New York. This outstanding wire-haired Foxterrier was awarded Best in Show at Westminster Kennel Club Show at Madison Square Garden February 1934 —the highest show honor in the United States. Imported from England and shown by Percy Roberts





CH. LEADING Lady of Wildoaks, the Wire-haired Foxterrier owned by Mrs. R. C. Bondy, Jr., of Goldens Bridge, N. Y., that has been ten times Best in Show this year. Perhaps no other breed has been so well standardized as the Wire or more dependably runs true to form in temperament

THE Chow Chow, Ch. Blue Cheriton of Dingley Dell owned by Mrs. F. R. Humpage, North Wilbraham, Mass. No other dog has quite the appearance or the character of the Chow. He is oddly Oriental and reserved, yet playful and wholly devoted to his master





Three Ambleside hounds owned by Miss Irene T. Bennett and taken with a visiting friend

The Irish Wolfhounds of Ambleside

If you are looking around for a companion dog for suburban or country life . . . one that is [illegible] with a [illegible] of the ancient Irish Wolfhound . . . then [illegible] and one [illegible] good [illegible]

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Mr. and Mrs. L. O. Starbuck
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Cocker Spaniels

The smallest of the extensive Spaniel family [illegible] the gun. They are particularly suitable for use in heavy cover and for woodcock shooting. They have been developed into all-round gun dogs, suitable to [illegible] sport.

Cockers are most noble and faithful guardians of your property and person. They are the handiest little companions of the whole dog race. They ask for but little room, little food and little care, yet in return they give a value tangible only to those who know how to love and appreciate a good and faithful dog of great intelligence. Their worth cannot be told in dollars and cents. With young children no dog in the world is as understanding.

Cockers should weigh not under 18 or more than 21 pounds. They may be solid or parti-color, namely: black, red, cream, black and white, liver and white or roan.

The following reliable breeders of Cocker Spaniels have stock for disposal at this time:

BALLARD & DENNISON, U. S. Route #30, One Mile North of St. Charles, Illinois

BELLA VISTA KENNELS, Bolton Landing on Lake George, N. Y.

BLACKSTONE KENNELS, Great Neck, Long Island, N. Y.

CASSILIS KENNELS, New Marlboro, Berkshire Co., Mass.

MR. & MRS. [illegible] DAVIS, Jr., 10 Rochelle Rd., Larchmont, N. Y.

DIAMOND ROCK KENNELS, Paoli, Pennsylvania

DONELEN KENNELS, 233 Narragansett Ave., Lawrence, L. I., N. Y.

FREELAND KENNELS, West Long Branch, New J[illegible]

HICKORY HILL KENNELS, Pleasantville, [illegible]

[illegible]

[illegible]

[illegible]

MIDBROOK KENNELS, Bush Hollow Road, Westbury, L. I., N. Y.

[illegible]

[illegible]

MR. [illegible]

ROWANTREE KE[illegible]

SAND SPRING [illegible] New Jersey

TOKALON KENNELS, West Hurley, New York

MR. & MRS. W. W. WEIMAN, Box #644, Wilmington, Del[illegible]

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MISS Priscilla St. George of Tuxedo Park, N. Y., with her English Setter Ch. Gilroy's Chief Topic, outstanding show dog and twice best in show during 1934. Physical beauty and lovable character are remarkably exemplified by a typical English Setter. No breed makes a better member of the family



CH. Halcyon Playboy, an outstanding show winner among the Welsh Terriers, is owned by Mrs. E. T. Clark of Goshen, N. Y. Superficially, a Welsh Terrier looks like a miniature Airedale. He is just as good as he looks, too—a grand little Terrier with a deal of individuality



SCOTTISH TERRIERS

THE Scottish Terrier is a sturdily built little dog possessing a philosophic and independent nature. He takes a friendly interest in the family, possesses the tact and unassuming self-confidence of assured strength, is usually devoted to but one master.

In general appearance he should wear a very sharp, bright, active expression and the head should be carried up. The dog, owing to the shortness of his coat, should appear to be higher on the leg than he really is, but at the same time he should look compact and possessed of great muscle in the hindquarters. He should be from nine to twelve inches in height. Dogs should weigh from eighteen to twenty pounds and bitches from sixteen to eighteen pounds.

In color the Scottie is steel or iron-gray, brindled or grizzled, black, sandy and wheaten.

The following reliable breeders have stock, both sexes, all ages, ready for delivery:

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BRAW BRICHT KENNELS, Jericho, Long Island, N. Y.
CEDAR POND KENNELS, 565 East Shore Rd., Great Neck, L. I., N. Y.
CLOVER HILL KENNELS, Holmdel, New Jersey
ELSEFF KENNELS, Newport, Rhode Island
GOLDFINDER KENNELS, Ramsey, New Jersey
MRS. A. M. HENSHAW, College Hills, Cincinnati, Ohio
HILLWOOD KENNELS, Roslyn, Long Island, N. Y.
RELGALF KENNELS, Box #191, Millbrook, New York
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Prominent dogs of many breeds



CH. ALTSIDE'S Sandringham, by Mrs. Andrew W. Ross, New York City, exemplifies the true Pomeranian. Completed championship at four shows in eleven days. Shown fifteen times—thirteen times best of breed, nine times Best Toy and twice best in show. The Pom is one of the most popular of the toy breeds and is always appreciated



THE Sealyham, Ch. Gunside Babs of Hollybourne, owned by S. L. Froehlich, N. Y. City. Best in show at Morris & Essex Kennel Club Show 1934. We defy anyone to resist a good Sealyham, so remarkably does he combine good looks, devotion and true Terrier get-up-and-go



CH. HOPNELL Soundheart, the scarce little Scottish Terrier owned by Mr. and Mrs. Donald D. Voorhees of New York, is making show history this season. Among his triumphs he has been best in show, best of breed, and best of winners nine times



THE German Shepherd, Ch. Giralda's Susan owned by Giralda Farms, Madison, New Jersey. During 1934 she was eight times best of breed, four times best working dog and twice best in show. You see here the true German Shepherd type—symmetrical, beautifully graceful and powerful, and alert in every line



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The Dachshund [illegible] habits loyal, obedient and affectionate. He is [illegible] rather patient and tenderhearted. It is unnecessary to [illegible] a Dachshund because he is sensitive to rebuke and ridicule. He is a good watch-dog, quick to detect approach of strangers and ready to defend the household. As a companion he is equally ready to romp free or follow at heel. He is easily adaptable to a city apartment, his short legs enabling him to get plenty of exercise on a leash, and equally adaptable to a farm, being an excellent hunting dog.

Dachshunde come in three coats, short, long and wire-haired. Colors—red, reddish-yellow and black with tan markings.

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BELLE TERRE KENNELS, 1517 Ashton Road, Upper Darby, Pennsylvania
DACHSHAFEN KENNELS, Mrs. M. D. Smith, Old Post Road, Rye, New York
ELLENBERT FARM KENNELS, R. F. D. #1, Greenwich, Connecticut
MRS. GUSSIE HELD, Box #238, Emerson, New Jersey
MRS. ELIZABETH KARGOLL, 132 So. Grand Ave., Baldwin, L. I., N. Y.
KENNELS OF SALMAGUNDI, Mr. & Mrs. J. W. Griess, Hamilton, Massachusetts
LAKELANDS KENNELS, Box #54, New Lisbon, New Jersey
SEEHEIM KENNELS, 70 Niagara Street, Buffalo, New York
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DACHSHUNDE



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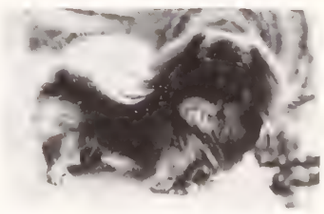


[illegible] RUTH KREUTZ
[illegible]

DACHSHUND PUPPIES
Sired by
[illegible]

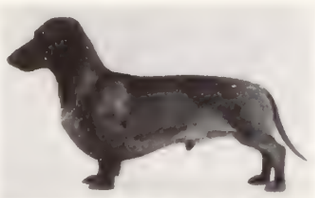


Prominent dogs of many breeds



THE PEKINGESE Ch. Wu Foo of Kingswere, owned by Mrs. Ralph G. Boalt of Winona, Minnesota. Best Toy dog at Westminster show, 1934. For many years the Pekingese has held front rank as a Toy dog which, for all his small size, is full of real character, intelligence and stability

THE outstanding Dachshund of the year is Ch. Feri-Flottenberg, owned by Ellenbert Farm, Greenwich, Connecticut. Has been twenty-six times Best of Breed and six times best in show. This is another breed that is rapidly regaining his popularity in this country, on a sheer intrinsic merit





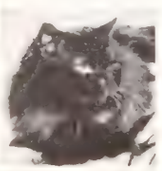
THE Irish Wolfhound, Ch. Felixstowe Killcully Halcyon, owned by Mrs. Edward T. Clark of Goshen, N. Y. Best in Show at Middlesex County Kennel Club, 1934. At one time the true Irish Wolfhound was all but extinct, yet the breed has been revived and today is perhaps better than ever

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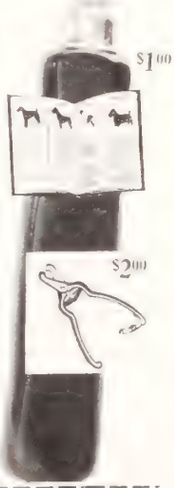


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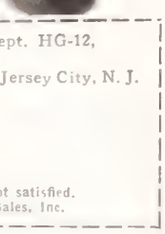
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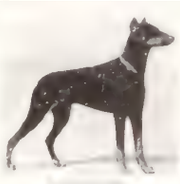


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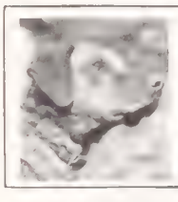
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THE POINTER, Ch. Benson of Crumbie, owned by Girdle Farms, Madison, New Jersey. Best Sporting Dog at Westminster Show 1934. Best in Show six times 1931, eleven times 1933, four times 1934. Records like these are an indication of the busy time a famous dog has in building up his show reputation







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The Great Dane of today has settled into peaceful and ornamental pursuits, very different from the boar-hunting warrior of old. Only his appearance is ferocious. He excels as a watch dog and guardian of property, is usually a gentle and faithful companion. Great Danes combine "nobility, size, power and elegance."

Great Danes come in a wide range of colors, *fawn*—light yellow to deep golden tan, *brindle*—same ground color with black stripes, *blue*—light grey to deep slate, *harlequin*—pure white ground with all black or all blue patches of [illegible], and solid *black*. Males not less than 30 inches at shoulder and females not less than 28 inches.

The following reliable breeders of Great Danes have stock for disposal

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BOHRER GREAT DANE KENNELS, Route #220, Allentown, Pennsylvania
BRAE TARN DANE KENNELS, Kilakopa Road, Greenwich, Connecticut
CAIRNDANIA KENNELS, Pinewood Avenue, York Mills, Ontario, Canada
KALMAR GREAT DANE KENNELS, 2794 Alston Drive, S. E., Atlanta, Ga.
STONE HOUSE KENNELS, Headof Westport, Massachusetts
TAPPAN ZEE KENNELS, Waverly Rd., Huntington P. O., Shelton, Conn.
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Peekskill, N. Y.).

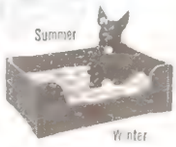
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A Tapatco Dog Couch in all look within any room and your dog will want to be curled up on it, either on red and harmonizing or walnut finish. The couch is made of strong, sturdy woven cloth and filled with resilient vegetable fibre. Keeps dog off floor, out of drafts, and keeps it clean. Washable cover, if necessary, can be removed. Stays fresh aerated.



Style S 18x24 inches $4.95
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Style C
Prices below

THE AMERICAN PAD & TEXTILE COMPANY
[illegible] Read St., Greenfield, Ohio [illegible] Penn St., New York City

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ADVICE Dept. will answer questions about your dog's health. *Write*

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DOG *Medicines and Food*

Booklets for the Asking



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

BUILDING MATERIALS

Bathrooms and Kitchens

484. Monel Metal Sinks and Ranges. Literature describes sinks, ranges and [illegible] equipment made of Monel Metal. The International Nickel Co., Inc., 73 Wall St., N. Y. C.

Fireplaces

485. [illegible] That Circulates Heat." Describes the Heatilator, an improved fireplace. Quotes testimonials from owners. Heatilator Co., Syracuse, N. Y.

486. "Hearth and Garden." This booklet features attractive mantels, fireplace fixtures and [illegible] W. H. Jackson Co., 16 E. 52nd St., N. Y. C.

487. "Bonded Fireplace." Describes the method by which the Bennett fireplace circulates warm air and prevents drafts. Bennett Fireplace Corp., Norwich, N. Y.

Heating, Insulation, Concrete

488. G. E. Oil Furnace. Literature on the G. E. Oil Furnace is offered free of charge. General Electric Co., Air Conditioning Dept., HG 12-31, 570 Lexington Ave., New York City.

489. "Cheer and Comfort Fair and Warmer." Describing I-M Rock Wool Insulation which is blown into the hollow walls of new [illegible] Insulation Manufacturers Corp., HG 12-31, 60 E. 42nd St., N. Y. C.

490. "Suggestions for your Heating Plant." This booklet contains suggestions for the easier, more efficient and economical operation of the heating plant. Minneapolis-Honeywell Regulator Co., Minneapolis, Minn.

491. "Concrete Home Building Concrete." In addition to details about this concrete, [illegible] material as [illegible] Portland Cement Assn., 347 Madison Ave., N. Y. C.

Paints and Stains

492. Cabot's Paints and Stains. Color samples of paints and stains are offered to the trade. A booklet describes Cabot's insulating quilt. Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

493. "[illegible] Color Rule." For visualizing correct color combinations of Wallhide oil paint and Waterspar enamel. Instructions for operating. Pittsburgh Plate Glass Co., Paint and Varnish Div., Milwaukee, Wis.

Portable Houses and Log Cabins

494. Hodgson Houses. Catalog HBB 11 [illegible] these houses and their plans. This concern also makes greenhouses and garden furniture. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass.

495. "Cabins of Real Logs." A booklet [illegible] log cabins designed [illegible] Page & Hill, Page & Hill Bldg., 1 [illegible] Minneapolis, Minn.

GARDENING

Fences

496. Cyclone Fences. Literature describing [illegible] made of rust-resisting [illegible] Cyclone Fence Co., Dept. [illegible]

497. [illegible] A profusely illustrated [illegible] for private property and [illegible] Ward Co., Inc., Cincinnati, Ohio.

Greenhouses

498. "[illegible]" This booklet contains views of [illegible] installations by Hitchings. Data on costs is available. Hitchings & Co., 720 Spring St., Elizabeth, N. J.

Seeds, Bulbs & Nursery Stock

499. Boehink & Atkins. A special list of Roses, Azaleas, Lilacs, Tree Peonies and other plants. Not mailed west of Mississippi. Boehink & Atkins, Rutherford, N. J.

500. "Burpee's Bulb Book." This catalog describes Tulips, Daffodils and Hyacinths for Fall planting. W. Atlee Burpee Co., 487 Burpee Bldg., Philadelphia, Pa.

501. Dreer's Autumn Catalog. This Fall planting guide contains 80 pages of information on bulbs, plants, seeds and garden requisites. Henry A. Dreer, 1306 Spring Garden Street, Philadelphia, Pa.

502. Henderson Bulb Catalog. In addition to a long list of bulbs there is a host of other suggestions for Fall planting. Peter Henderson & Co., 35 Cortlandt St., N. Y. C.

503. F. H. Horsford. Hardy shrubs and plants are listed in this Fall catalog. F. H. Horsford, Charlotte, Vt.

504. "Home Landscapes." A very well illustrated catalog of trees, flowering shrubs, vines, Roses and hardy garden flowers. Hicks Nurseries, Westbury, L. I.

505. Kelsey Nursery Service. A catalog of rare and unusual plants is offered free of charge. Kelsey Nursery Service, 30 Church Street, New York City.

506. Schling's Bulbs. A long list of Spring flowering bulbs with descriptions and prices. Max Schling Seedsmen, Inc., Madison Ave. at 59th St., N. Y. C.

507. Shumway's Bulbs. The 1931 bulb book from this concern contains illustrations in natural colors. The new Giant Adams Lily Tulip is to be especially noted. R. H. Shumway Seedsman, Box 69, Rockford, Illinois.

508. "Hardy Plants by Wayside Gardens." Page after page illustrates rock and border plants and gives their flowering time. Wayside Gardens, 30 Mentor Ave., Mentor, O.

HOUSE FURNISHINGS

Bedding

509. "Your Blankets, Their Selection and Care." This booklet describes the method of testing the quality of blankets, their care and washing. Kenwood Mills, Empire State Bldg., New York City.

510. "Interesting Cases from the Mattress Clinic." An illustrated booklet on the fine points of choosing mattresses, pillows and other sleeping equipment. From the World's only Sleep Shop. Lewis & Conger, 6th Ave., New York City.

511. "A Little Guide to Bedroom Decoration." Illustrations in color show rooms in various period styles with appropriate covers on the beds. Louisville Bedding Co., Inc., Louisville, Ky.

512. "North Star History." An interesting story of good blanket making and instructions on laundering. North Star Woolen Mill Co., Minneapolis, Minn.

513. "The Inside Story." The important features of the Perfect Sleeper Mattress are outlined and illustrated in this booklet. Sleeper Products, Inc., Space 1430, American Furniture Mart, Chicago, Ill.

Floor & Wall Coverings

514. "Floor Beauty for New Homes and Old." The story of Armstrong's Linoleum is told in a beautifully illustrated catalog. This floor covering is stainproof and soil proof. 10c. Armstrong Cork Co., Floor Div., 969 Mulberry St., Lancaster, Pa.

515. "Useful Facts About the Care of Rugs and Carpets." How Ozite rug cushions will make your rugs last longer. Information on cleaning rugs. Clinton Carpet Co., Merchandise Mart, Chicago, Ill.

516. "The Story of Rugs and Rug Weaving." Interesting facts about rugs including information on what goes into a rug, weaves and weaving, the care of rugs, etc. Mohawk Carpet Mills, 295 Fifth Avenue, N. Y. C.

517. "Bride's Book on Floor Coverings." This booklet contains helpful information on choosing rugs and carpets, a comparison of the weaves, the color question and rug and carpet care. Alexander Smith, Div. HG3, 577 Fifth Ave., N. Y. C.

518. "Mayflower World's Fair Wall Papers." This book shows the new M. flower patterns and color photographs model rooms. Mayflower Wall Paper Dept. H. G., Rogers Park Station, Chicago, Ill.

Furniture & Furniture Polish

519. "The Care and Feeding of Furniture." Describes Baker's Old World finish, how it is produced and its care. 10c. Baker Furniture Factories, Holland, Mich.

520. "A B C of Modern Age Furniture." This booklet illustrates attractive models of furniture made by this firm. Modernage, 162 E. 33rd St., N. Y. C.

521. Mueller Furniture. A folder showing upholstered furniture by Mueller designers is available on request. Mueller Furn. Co., Grand Rapids, Mich.

China, Glassware & Silver

522. "Correct Wine and Table Service. A book describing and illustrating the proper way to serve wines at the table. Fostoria Glass Co., Moundsville, West Virginia.

523. "Correct Table Setting." Illustrations show the proper arrangement of silver for various table settings. 10c. International Silver Co., Wallingford, Conn.

524. Wedgwood China. An illustrated booklet on Wedgwood China, Jasper, Basalt and Queen's Ware. Josiah Wedgwood & Sons, 160 Fifth Avenue, N. Y. C.

Lighting Fixtures

525. Chase Lighting Fixtures and Lamps. Separate folders illustrate fixtures designed for use in rooms decorated in various period styles. Chase Brass & Copper Co., Inc., Fixture & Lamp Div., Dept. H5, 10 E. 40th St., N. Y. C.

Upholstery & Window Treatments

526. L. C. Chase Fabrics. Booklets on (a) Chase Velmo Upholsteries, (b) Mohair Draperies, (c) glass curtaining and (d) Seamloc carpets. L. C. Chase Co., 29 Fifth Ave., N. Y. C.

527. "Book of Blinds." This booklet shows over twenty photographs of Columbia Venetian Blinds. The Columbia Mills Inc., 225 Fifth Ave., N. Y. C.

528. "Quaker Curtains." Illustrates window curtaining problems and gives their solutions. 10c. Quaker Lace Co., 330 Fifth Ave., N. Y. C.

529. Orinoka Fabrics. A booklet describing Orinoka Sunfast Draperies and containing helpful decorative information. The Orinoka Mills, 183 Madison Ave., N. Y. C.

530. Pella Venetian Blinds. In requesting descriptive literature on these blinds indicate whether you are a home owner, architect, builder or decorator. Rolscreen Co., 7104 Main St., Pella, Iowa.

MISCELLANEOUS

Beverages

531. "Wines —How, When and What to Serve." The time to serve wines, types of glasses and assortments to keep on hand are a few of the subjects discussed in this book. 25c. Schenley Import Corp., 20 W. 40th St., N. Y. C.

For Informal Entertaining

532. "How to Give Buffet Suppers." A twenty-four page booklet written by Emily Post suggesting menus and table arrangements. Price 10c. Chase Brass & Copper Co., Inc., Waterbury, Conn.

533. "Toast and Things." Illustrates the new Toastmaster Breakfast Tray and the new Hospitality Tray, and mentions appetizing foods to fill them. Waters Genter Co., Minneapolis, Minn.

Charm

534. "The Smart Point of View." An attractively illustrated booklet which outlines Margery Wilson's course in charm, and the Charm-Test. Margery Wilson, 22-M, 1148 Fifth Ave., N. Y. C.

House & Garden's Reader Service Bureau, Greenwich, Conn.

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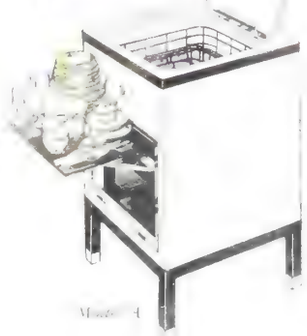
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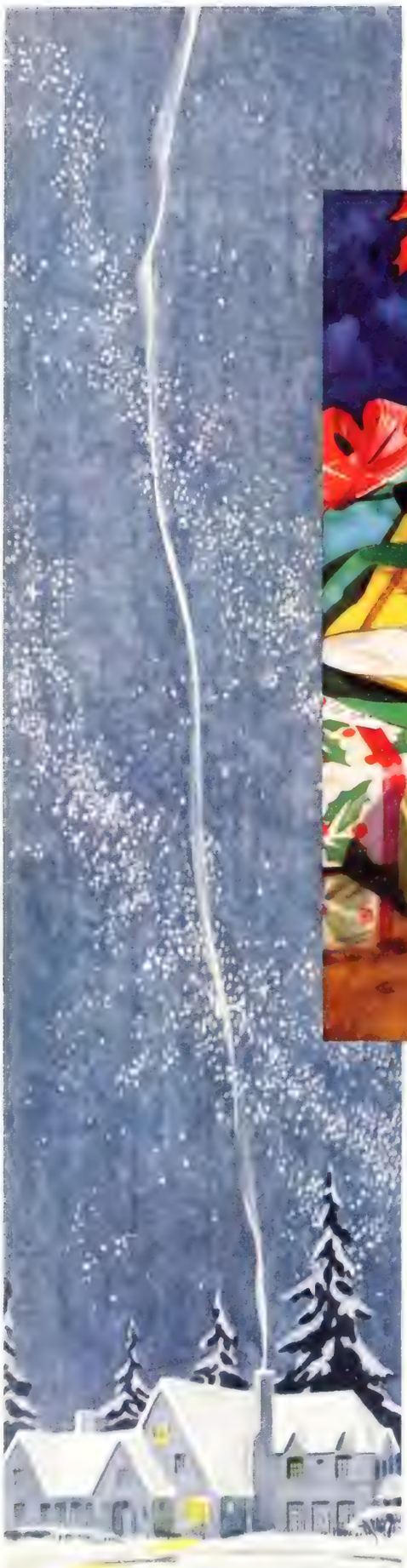
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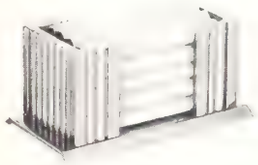
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CHASE

Check List

FIFTEEN BRILLIANT ANSWERS TO YOUR CHRISTMAS GIFT QUESTIONS

$1.00



Who wouldn't welcome such a stunning, useful gift as the Chase Smokestack! Perfect for bridge and dinner tables. Holds twenty cigarettes. Finished in gleaming non-tarnishing chromium, in bronze, and in black nickel. Just $1.00.



Since everybody needs and welcomes a really good-looking ash-tray, let the Chase Aristocrat solve dozens of your Christmas Gift problems. It's new, practical and really beautiful, whether you select it in brilliant chromium or in rich copper and brass. Only $1.00.



Here is a gift that few men have—all men want—the Chase Jigger and Swizzler Set. The High Hat Jigger holds the correct 1½ oz. The niblick Swizzlers are perfect for mixing and stirring. Complete set, only $1.00.

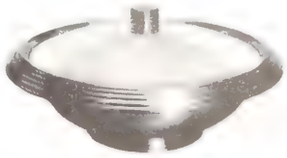


Whether they serve lemonade, tea, highballs, or punches they need a long-stirring spoon and a pair of ice tongs. Chase makes both in non-tarnishing chromium, and packs them in an attractive gift box at the cheerful price of $1.00 for both.



This good looking Chase Candy Dish has a three-compartment glass container which makes it practical for serving varied sweets, nuts, after-dinner mints. Comes in four beautiful finishes—nickel and black, brass and copper, all brass or all copper. Only $1.00.

$1.50 to $3.00



Whether she serves chocolates, mints, nuts or olives in it, she will always remember receiving this useful and lovely gift. The Chase Bon Bon Dish is finished in copper and white enamel, copper and green, or in gleaming chromium and black. And it is just $1.50.



Here is a gift that will delight a man 365 mornings a year—the Chase Newspaper Rack. Keeps the daily news out of the breakfast butter. So good-looking that even wives like it. In English bronze, or brass and copper. And it costs only $1.50.



The Chase Drum Lamp is a grand gift for boy, girl, man or woman. An excellent night light. Soft light shines through both drum heads. Colorfully finished in red and blue, also in white and black. Complete, with cord, $1.50.



One of the smartest and most useful of all Chase gifts is this modern Mint and Nut Dish. Perfect for serving two kinds of olives, nuts, candies, mints and appetizers. In non-tarnishing Chase Chromium. Also in brass and copper. $2.50.



This practical Chase Breakfast set is a welcome gift for it can be used every day. For breakfast trays, after-dinner coffee, tea and luncheon, it is ideal. Finished in modern Chromium, it will never tarnish. The set (creamer, sugar and tray) is marked [illegible] at $3.00.

$4.00 to $4.50



The person who receives this stunning Chase Sauce Bowl will be delighted with it. First, because of its beautiful design, and gleaming chromium finish. Second, because it is ideal for serving all salad dressings, gravies, ice chocolates and other sauces. Complete with ladle—but $4.00.



This smart, modern Chase Ice Bowl and Tongs will be welcomed many times because it has so many uses. For potato chips, crackers, marshmallows, nuts, as well as ice, it is ideal. Beautifully finished in silvery chromium, also in Brass and copper. $4.50, including tongs.



This modern Chase cocktail shaker in gleaming, non-tarnishing chromium is as easy to look at as it is to shake. The sleeve top fits snugly and a good strainer makes it practical. Finished in polished chromium with red, green or black enamel rings. A beautiful gift, $4.50.



Whisper [illegible] Chase Pretzel and Corn Set will bless your generosity. So useful. The [illegible] te sauce, melted butter, cream. The [illegible] ur, salt, pepper and [illegible] on [illegible] chromium [illegible] the four parts.



One Chase Desk Lamp is [illegible] it does what few lamps do—makes reading and writing easy. Swivels in all directions [illegible] ivory shade—only $4.50.

If you have any difficulty in buying these or any other Chase gifts write directly to Chase Brass & Copper Co., Dept. H-3, Chase Tower, New York

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Designed for the special needs of the school child. 32" long, 20" wide, 26" high. Two secret drawers with sentinels on guard. Natural pine finish or painted any color. $25



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Of imported Royal Doulton porcelain—plate, bowl and mug—decorated in color with Alice In Wonderland characters. The set, $3.50



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Maple Humidor $10.50 Exp. Col.
Novel smoking stand including pewter-lined humidor, rack for 6 pipes, and removable pewter ash tray in cover; 25½" high, 6½" wide overall.

Maple Sewing Stand $10.50
An old sugar tub inspired this maple Exp. Col. sewing stand with flower-decorated cover and conveniences below tub for 10 spools of thread; 27" high, 9¾" wide overall.

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Shoppin

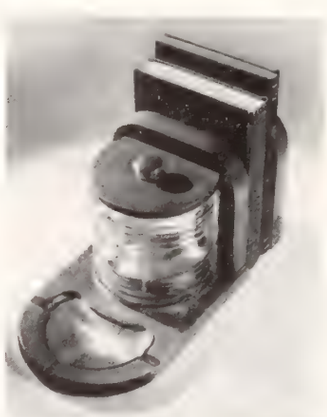




LIKE THE good "House & Gardener" that I am, I've put two books on flower arrangements right at the very tip top of my Christmas list. They're extra special volumes that give you the low-down on "Moribana" which is a way the Japanese have with flowers. There are 100 colored illustrations in each book which should provide enough ideas for the most ardent flower lover. The descriptions are in both Japanese and English. The two books come packed in a gift box done up in bright holiday wrappings. Price, $4. The eggshell porcelain Chinese bowl with teakwood stand that completes our picture costs $10. Yamanaka & Co., 680-5th Ave., New York



THE newest French enamelled smoking accessories seem to have gone on a diet—or perhaps it's love—but they're the thinnest I've ever seen. Good news for hand-bags that'd like to keep their youthful figures, too. These slimmies are illustrated above, together with a very superior, matching, ejector cigarette holder. The three can be had in white or black, or thrilling shades of red, green or blue. Lighter, $3.75; cigarette case, $4.95; holder, $2.95. Alfred Orlik, 395 Madison Ave., New York



A PAIR of three-in-one book-ends is science's latest contribution to civilization. Book-ends plus cigarette box plus ash-tray equals X—it's amazing how much more civilized men become under the influence of this new formula. There's nothing tames a man after a day's labor like sitting down in his favorite easy chair and finding the book he's been reading, a supply of his pet brand of cigarettes and a good-sized ash-tray just at hand. This ensemble has the makings of a college career, too, and it's solid maple which admits it to Early American circles. The glass cigarette box is an old ship's lense. $5 a pair. Arline MacDonald, 8 E. 54th St., N. Y.



WHAT are little girls' quilts made of? Candy sticks and big blue bows—that's what little girls' quilts are made of. And what are little boys' quilts made of? Why compasses and sailing boats—that's what little boys' quilts are made of. The candy sticks are pink and white on big pink and white squares. The boys' quilt is white—border and design in shades of dark blue. Each is 47 by 59 inches, is washable and costs $12.50. Eleanor Beard, 519 Madison Ave., N. Y.

Around



ED tomatoes or deviled eggs make sort of daisy chain about an assortment of cold meats on the large grooved tter above. It's a pretty sight. The tter is of carefully finished natural ch with a narrow walnut stripe at edge. The same combination of terials is used in the adjacent, cov- d cheese dish which likewise re- ves a special section for neophytes— h as salty crackers—to foregather in. e plate, 17 inches in diameter, is $6. e cheese dish costs $5. Loreen Stu- s, 840 Forest Avenue, Evanston, Ill.



EFORE donating this table to any ousehold one should make sure its ecoration is on the Early American lan. This question settled, one need esitate no longer—for this is a repro- uction of a bit of whittling with which ne of our pioneering ancestors passed ne time away while waiting to be calped. This modern version in walnut r maple stain, coffee-table size, is 10.50. If one likes to carpenter, this me table can be had cut out and ready o put together at home, for $8. Hunt Workshop, 49 Donald Place, West New Brighton, New York



THE little bowl above has the versatility of purpose that makes for a perfect gift to one whose preferences are an unknown quantity. To begin with, its appearance recommends it for decorative uses to every sort of person and personality—from the rabid modernist to the most die-hard reactionary. It's hand made of the finest pewter in a fluted effect. The diameter is 5⅝ inches, which is a handy size for a number of things. A nice quantity of candy or nuts can be taken care of in this way. It's an attractive flower holder, too, and will float a gardenia or two with particularly good effect on an end or coffee-table or any other place that can be looked down on. This paragon is priced at $3. Lester H. Vaughan, Taunton, Mass.



THE primitive Otomi Indians of Hidalgo—somewhere in Northeastern Mexico—use the bag above to carry bread in when they're on a hike or the warpath or just a picnic. Their pet name for it is *Costale* and they weave it very painstakingly of home-spun wool on hand looms, so successfully that it is considered Mexico's finest textile. Civilized people—one's female relatives for instance—find it a good bag for holding knitting, and its unique patterns, of which, incidentally, no two are alike, are a treat to the eye. People who make a hobby of [illegible] will find it an unusual addition to their collection. The design above is in [illegible] looking [illegible] seem to [illegible] Shop, Santa Fe, New Mexico.



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CANADA'S MOST TALKED-ABOUT GIFT SHOP
Wonderful [illegible]
HERBERT S. MILLS
[illegible]





Happy Ending

by Josephine Gibson

THE happy ending is an old-fashioned idea, says the modern novelist. But that seems to be exactly what is in order this Christmas. The traditional old-fashioned desserts for the holiday feast—plum pudding and mince pie—have been re-discovered. Chief reason for their widespread revival is the ease with which sure success can now be achieved. Heinz plum pudding, made from an old English recipe by chefs who respect tradition, leads the way to a sure and happy ending.

Pie filled deep with Heinz old-fashioned mince meat brings back memories of Grandmother's groaning holiday board. And the reason is easily fathomed. Heinz mince meat includes fresh prime beef, Valencia seeded raisins, rich suet, flawless apples, Grecian case currants, lemon peel and candied citron, mixed and seasoned as was done in the pantries of old New England.

Contents for December, 1934

HOUSE & GARDEN

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WHAT'S WHAT IN HOUSE & GARDEN



[illegible] Mayflower Hotel and [illegible] Connecticut gardens. And [illegible] of-the-book, past that ancient institution [illegible]



■ We are privileged to present in this issue what is probably the [illegible] private house in New York City. Certainly it is the [illegible] modernist takes over a "brownstone front





brick wi[illegible]



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THE BULLETIN BOARD

LADY BLESSINGTON'S DRAWING ROOM. In London, returning travelers tell us, it is saddening to see the great houses boarded up and offered to let or for sale, heartening to witness the cheerful way in which the English go about adapting themselves and compressing their Lares and Penates into smaller, more modern quarters. New blocks of Service Flats dot the London scene; old buildings are having their façades modernized, fine old dwellings are being remodeled to meet the new living requirements. We are told, for example, of Lady Blessington's beautiful Georgian house overlooking Saint James Park, which an enterprising builder-decorator is converting into a series of small flats. The great drawing room has now become the living-dining room of a blonde British radio star; and the high-ceilinged library furnishes a pied-à-terre for a famous Hollywood movie maker. In the newly installed tiny kitchens and the bathrooms, there is evidence of keen study of modern American methods of making the most of small space.



MR. PLUMEPOPPY. One day in 1670 there appeared in Paris a strange little Italian priest. In his scant luggage he carried a collection of dried plants gathered in Italy and Sicily, in searching for which he had spent most of his life. Paolo Boccone was his name, and he was proud to say that he had been Herborist to the Duke of Florence. In Paris he began conferences on plants, and for the Academy that the Abbe Bourdelot was conducting he wrote two learned books. Later on he went to England and met flower lovers there and members of the Royal Society.

Paolo Boccone may mean nothing in your life or mine, but it is pleasant to remember him when we see the Plumepoppy, *Bocconia cordata,* fling out its tassels.

REVIVAL IN FIGURE-HEADS. For a long time now figure-heads have played no important part in the structure of a ship, and the figure-head business has wallowed in the doldrums. They just weren't necessary, so efficient ship builders left these charming ladies off the prows of vessels. Such figures as survived are either resting comfortably in museums and private collections or decorating gardens along the New England foreshore. Recently, however, we've noticed the slight pulsation of a revival in these charming ladies. They are gracing the bows of several vessels built within the past year. When the figure-head business picks up, we can be sure this nation is on the road to recovery.

CAMELLIA SHOW. To Northerners, accustomed to buying one or two Camellias at a time, the idea of having a complete flower show devoted to them appears somewhat fantastic. Nevertheless that is what will happen toward the latter part of January. The Sand Hills Garden Club will hold its annual Camellia Show at the old Medical College Building, Augusta, Georgia, and those interested in Camellias can learn about it from Mrs. George B. Barrett of that city.

MISER'S GOLD
(For counting on long winter nights)

I know a sun-strewn length of wood
Where ferns stand up in brotherhood,

Their heads bent forward cheek to cheek,
A congregation strong and meek.

Their fragrance is for those who'll be
As quiet as an unblown tree,

For those whose patience can discern
The cool green fragrance of a fern;

I know a windy slope of grass
Beside a river blue as glass

Where, if you'll bend a humble eye,
The blades are crossed against the sky;

Where clouds stand still and mountain-tall,
And rest upon the pasture wall;

I know gray rocks above the tide
Where waves rush up on every side,

A thousand restless reaching hands
To stroke aloof forbidden lands,

Their fingers touching less and less
In murmurous unhappiness;

This is my gold [illegible] secure and bright
For counting on a winter's night.

—MARTHA BANNING THOMAS



FLORAL CONFEDERATE. The [illegible] the International Flower Show [illegible] year is [illegible] south of the Mason-Dixon Line. It can be a stately Georgian garden of Maryland or Virginia, or something from the "Deep South" Georgia or Florida, Alabama or Louisiana. Anyhow the show promises to be colorfully Southern. Doubtless Confederate flags will be in evidence and Mammies and Old Joes, but the judges, it is hoped, will not demand mint juleps.

The South has a noble gardening heritage which it still maintains. To a marked degree that area was the mother of American gardens.

[illegible]

Glen Rock, N. J.



EDUCATING GIRL SCOUTS. We hear that Girl Scouts are being urged to blanket towns and cities with a 24-sheet poster extolling the virtues of their organization. With one breath the directions tell them to select favorable localities from local poster plant owners and in another they are warned not to spoil roadside beauty with their posters. These posters, it seems, are to be used only within the city limits. Perhaps when these good Girl Scouts grow up they will join garden clubs and help battle the billboard menace. The present campaign, however, appears to be not too promising a start for that battle. "As the twig is bent, so the tree inclines."

GASTRONOMIC NOTE: Every now and then someone brings up the subject of what constitutes the ideal number of people to have for dinner. The equipment of one's kitchen and the capability of one's cook, in addition to the size of one's pocketbook and dining room and china shelf, are all deciding factors. However, the French have a saying that the perfect dinner is composed of no fewer than the Graces [illegible] more than the Muses. So it ranges between three and nine.

THE COVER DESIGN. Holly trees [illegible] their aristocrats and their common-folk, even as you and I. It is from one of the former that came the sprig which forms the [illegible] Home & Garden [illegible] home of Mr. and Mrs. Walter Griscom, in southern New Jersey. We are indebted to Mr. Griscom for sending us a branch from this splendid specimen which, in addition to having a trunk more than five feet in circumference, is [illegible] for its exceptionally fine foliage and berries. We are told by Miss Elizabeth L. White, who suggested this particular tree to us, that it is the finest type she has ever seen. And when Miss White says that about a Holly it means some[illegible] for she [illegible] others.

Incidentally, Holly is rapidly coming to the fore in ornamental plantings. For a long time it was neglected [illegible] have excellent specimens and make [illegible]



CONDÉ NAST ENGRAVING

Festive setting for a dinner party

THE glittering table, designed by Joseph Mullen, starts with a cloth of green Cellophane mesh over silver tinsel. Shining silver plates are from International, glass by Steuben. The centerpiece—Christmas balls wrapped in icicles—on green mirror. Swags and place card bunches on chairs are pine needles, pine cones, and oak leaves in silver and green foil. Damask napkins: Mosse. Furnishings: Sloane. Mantel ornaments: Serota



CHRISTMAS PUNCH PARTY

THE caroling angel stairway opposite is an enchanting Christmas idea for a hall. The whole decoration—angels' heads, wings, hands and music scroll—are made of brightly colored papers. It is described fully in the article. Designed and made by Ted Weidhaas

HAND-MADE of brilliant aluminum foil tinted ice blue underneath and shredded to resemble drooping pines in winter, the small trees opposite, styled by Clem Hall, are suggested as a sparkling Christmas centerpiece. The larger is 24 inches tall, the smaller 13 inches. Gerard

THE table decoration at right is explained in the text.

Left to right. Bottom tier. Brandied pears: Fortnum & Mason. Church filled with French candies: Maison Glass. Lucky Strike cigarettes. Box of Guava jelly: Victori. Bottle of four assorted liqueurs by Cusiniers. Lacquered box of Keemun China tea: Fortnum & Mason. Queen olives stuffed with Marizanilla olives: Victori

Middle tier. Haig & Haig Scotch Whiskey. Carton of Spud cigarettes. Assorted jams: Fortnum & Mason. Basket of Jasmine tea: Maison Glass. Assorted cookies in plaid pottery crock: Schrafft's

Top tier. Stilton cheese in Port: Hybla honey: Fortnum & Mason. Bag of mints; bag of coffee lentils: Maison Glass. Camel cigarettes



MARTIN BRUEHL

JOE E. FARONS

The contemporary countryman's winter

By Richardson Wright

Those who know about such things say that more and more people are living the year 'round in the country. While some of this back-to-the-land-forever movement may be due to what old-fashioned people called an attachment to the "rural scene," the fact is that modern invention has made this all-year living possible for people unaccustomed to battling rural hardships. The automobile forced the making of better roads, and the two provide swift and easy transportation. Modern furnaces reduce heating labor to an insignificant minimum. Electricity assures light and power and the radio brings amusement. Served by such conveniences, the new countryman holds no envy for those who live clustered in cities.

Yet occasionally the elements have a way of laying low our generation's love of comforts. Those who went through the blizzard of last Winter were amazed at how quickly they adapted themselves to snow shovels, candle-light, wood fires and ten-foot drifts. Human muscle and human ingenuity in meeting emergency conditions took on the importance that was theirs a hundred years ago. Neighbor helped neighbor to conquer a common enemy. The old countryman and the new worked shoulder to shoulder.

This experience was salutary. It is well never to forget the elements. Wind and rain, ice and snow are factors always to be watched and calculated for. And yet these very elements are what give country living its fine flavor and adventurous air. These, and the hospitality and the legends that the countryside has gathered about itself. There was a time—nor is it so far distant that many of us fail to remember it—when the countryman had few or no machines that functioned easily for his comfort, when he was constantly at the mercy of the elements, and the battle with them was won only by his own foresight and brawn. From those days sprang the country hospitality that has become proverbial, and in them were fashioned the rustic legends that were to be found on every countryman's lips.

In England at one time so many owners of great country places flocked to London that the Government commanded the gentry of Norfolk and Suffolk to repair to their homes and keep hospitality with their neighbors. King James I, addressing his city-tempted country subjects, spoke of "those swarms of gentry, who through the instigation of their wives, or to remodel and fashion their daughters, who if they are unmarried, marred their reputations, and if married, lost them, did neglect their country hospitality and cumber the city, a general nuisance to the Kingdom." The Star Chamber once fined a man who, having a country place, disobeyed by not living in it.

Imagine the shout that would go up should our Government order owners of country places to live in them and [illegible]. Imagine our Government considering country hospitality essential to the nation's welfare! Who knows but what it is. Washington may yet [illegible] around to that problem. Meantime the contemporary countryman, thanks to his modern machines, need not worry over the warmth or abundance of the hospitality he offers. He is still keeping it proverbial.

The ancient legends of the countryside, however, do not fit so snugly into the functioning of oil burners, electric stoves and refrigerators. Take some of those old beliefs that centered around Christmas in England and often found their counterpart in our own countryside. Pious Lancashire country wives used to say that on Christmas Eve the bees in their hives were accustomed to hum the 100th Psalm—"Make a joyful noise unto the Lord, all ye lands," and in Cornwall and Devon it was solemnly held that on this night the cattle fell on their knees in adoration of our Lord. The mince pies cooked for Christmas dinner were made square on this occasion to represent the manger and their rich contents and crust symbolized the gold and frankincense and myrrh brought by the three kings. Old Chaucer summed up the essence of these country beliefs in the lines—

> But highe God sometimes senden can
> His grace unto a litel oxes stall

Now it is conceivable that a modern country housewife might make her Christmas mince pies square instead of round, and before she puts them into the electric oven and fixes the heat regulator, explain to the children about the gold and frankincense and myrrh. Doubtless some who read these lines will do that. But the other legends are difficult to visualize today. It is difficult to visualize the contemporary countryman—having dumped ice cubes into the midnight punch and switched on the front door light—tiptoeing out to where his beehives stand, in hopes of hearing the bees hum, "Make a joyful noise unto the Lord, all ye lands!" Or, having put the car into a heated garage, stepping into the stable to see if his horses and cattle do actually kneel in adoration.

At this point enters into the life of that modern countryman something which, apparently, has little to do with modernity and machines and yet is quite essential to them and to his enjoyment of country living. As the elements can set back the machines, so must he on such occasions set aside supercilious questioning of ancient beliefs. The capacity to believe such things as bees humming a Psalm and cattle kneeling in adoration, is one of the advantages granted those who live in the country close to the elements. The reality of those matters is difficult to grasp in a city street; they become less poignant in an apartment. In the country it is very easy to understand how God can send His grace unto a little ox's stall.

Since modern invention has made country living as easy as living in cities, the countryman's winter must depend for its attractiveness on matters not too closely associated with machines. It must draw its allure and enjoyment from hospitality, from legend, from close contact with wind and rain and snow and ice—all of them manifestations, if he will believe it, of God's grace.



Brownstone to glass brick

Out of a New York brownstone "front," William Lescaze made his own house by applying modern construction and materials to a design affected by air conditioning. The flat surfaces are white stucco on brick. The two upper floors are filled with vacuum glass brick set in aluminum frames, and the lower is solid glass brick. Metal windows throughout the house open by cranks, so that screens are not disturbed. On this street facade the doors are blue baked steel, and the supporting columns are also blue. Mr. Lescaze designed both the house and its interior furnishings





For background the living room has walls painted white and yellow. The over-curtains are unfadable yellow chenille and the glass curtains, white Celanese voile. A large couch is covered with tête-de-nègre mohair and chairs are in leather or woolens in varying brown tones, except two plywood chairs from Finland designed by Alvar Ralto. The floor covering is held down with snaps and can be lifted for dancing. The woodwork in this room is American walnut specially treated

To the left is a corner of the living room, showing how the aluminum frames and glass make a pattern which fulfills all necessity for further design at this end of the room. The fireplace is made of soapstone, and the logs are supported by three soapstone dogs. In this, as in the other rooms, the doors are flush, their steel frames being devoid of trim. All the fabrics are non-fadable, the metals are non-tarnishable and all surface woods have been treated with an alcohol-proof finish

rm. bedroom, the walls are painted
shades of gray and white, according
the way they reflect the light. Gray
olen curtains move on metal tracks, as
all the curtains in the house. The car-
, being gray, continues the reposeful
lor scheme. Woodwork is pearwood.
the bed is a cover of beige and white
ose weave cotton lined with heavy
ite cotton. Except for some small ac-
ssories and two chairs, Mr. Lescaze de-
gned all furnishings and color schemes



rm. same white and gray scheme pre-
ils in the dining room—white and gray
alls, white Celanese voile and heavy
hite chenille curtains. Around the pear-
ood table are metal frame chairs up-
olstered in gray and white striped
orduroy. The floor is pale gray rubber.
oth the air-conditioning unit and the
ighting fixtures are aluminum. The rear
façade of the house, shown below, is in
two shades of gray semi-glazed brick.
The casement windows are plate glass





Modern furnishing prevails inside the glass home of William Lescaze



Precedents of Nippon come to Newport

next Spring we may expect an outcropping

while this preview of a Japanese garden is authentic enough to be in the suburbs of Tokyo. For a matter of fact, it appeared at







Noël

House and Garden's Portfolio of Gifts

CHRISTMAS givers fall into three classes—those who feel about them an aura of respectability when they give a practical article; those who find equal delight in giving something that is amusing or decorative, and then there's the third group—the happiest of all—who have the faculty for finding gifts that are both practical and beautiful.

Which kind of giver are you? Put yourself into your class, and Christmas shopping won't be a bit bewildering. Because its business is to be helpful, House & Garden is classifying its gift suggestions to fit all three kinds of givers. So let your gifts be beautiful or practical or both.

In these eight succeeding pages are also gifts for city friends, for country friends and for those who live in the Tropics—Florida, California, Mexico, Hawaii and such delectable places. Gifts for country homes should spell cheer, warmth, hospitality. On the other hand city gifts have quite a different air—a sophisticated air—and so classic and modern accessories to decoration make perfect gifts for city houses.

Above all, gifts should be dazzling. Maybe it's the way a useful gift is wrapped, or maybe the dazzle comes from the gift itself. This Christmas promises to outshine others. Dazzle your friends with shining gifts of metal and crystal. Dazzle them with the proof that this is to be the best Christmas of all.

The lady at the top of the page is torn between two suggestions for gifts. One is strictly practical, the other purely decorative. As it happens each is beautiful and both are useful. The new alcohol chafing dish, smartly designed in chromium, has a handle and knob of brown wood: Lewis & Conger. The large crystal urn, from Steuben, can be used for flowers or as a wine cooler. These gifts are but a slight foretaste of what follows

Christmas in town





LEFT. For a regal Christmas gift, consider these shining silver dishes in Gorham's newest sterling pattern, "Late Georgian," which combines the richness of the Georgian style with the simplicity of Colonial America

THE charming cupid lamp for 18th Century rooms is white touched with gold. Gray parchment shade, black and white line decoration and gold edges. White china cigarette box, green ivy design: Tate & Hall

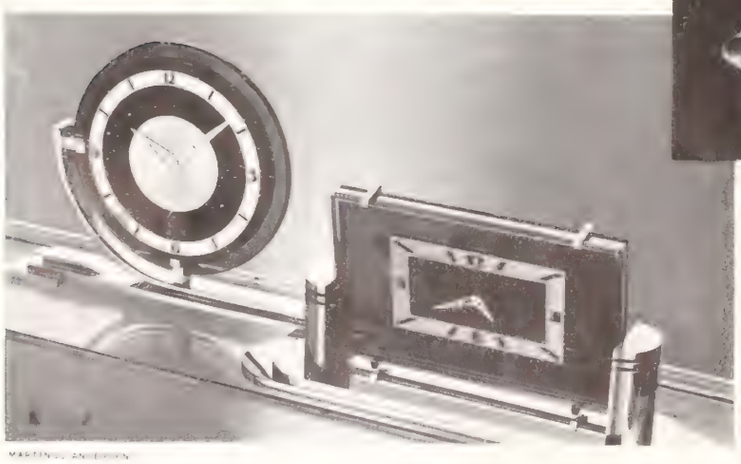
SHINING crystal makes perfect gifts for city houses. The glass basket below would be lovely filled with grapes; use the cornucopia as part of a table decoration or at either end of a mantel. Steuben, Inc.

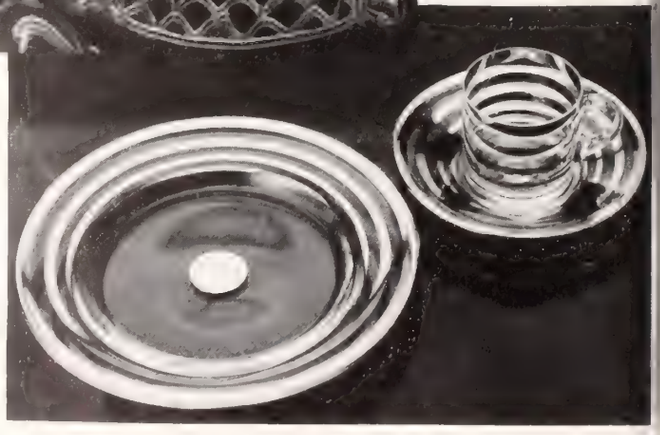
OTHER dazzling gifts in crystal are shown at the bottom of the page. The after-dinner coffee cup is decorated with horizontal bands in gleaming platinum color. With it is a fruit plate to match; from Pitt Petri

THE clocks were selected for their smart designs, color and sparkling materials. The round one is ruby mirror with chromium. Emerald green mirror and chromium makes the rectangular design: Macy's









Decorative gifts for the house





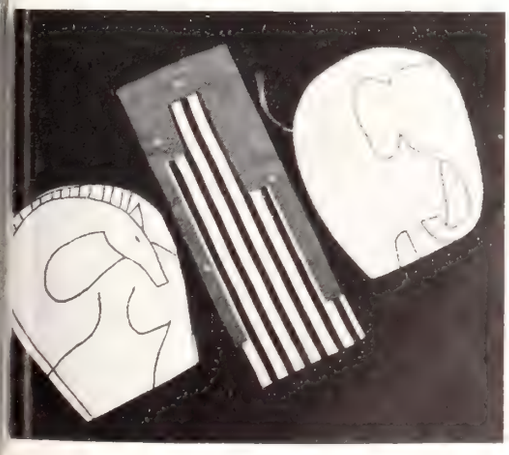
DAZZLE them with this completely practical gift—the Cook-All—a beautiful small electric stove that bakes, broils, boils, roasts and grills and includes a waffle iron and muffin pan. Chromium, ebonized mounts: Altman's

THE smartest salad set of the year is this big crystal bowl with crystal and chromium servers. Chromium tray, crystal handles; chromium containers for pepper, salt and paprika, and crystal cruet: Neiman-Marcus

THE cocktail napkins below are bound to raise the spirits of your party. Modern horse in brown on white; black and white skyscraper against midnight sky; pink elephant, wisp of red tail: Rosomax Campbell

BELOW. Foursome cocktail shaker for the time when your fussy friends demand different types of drinks. Four plated silver individual shakers, cups and wooden tray. Each shaker holds two drinks: Abercrombie & Fitch

CRANE note paper is always sure of an enthusiastic welcome. This box contains 24 regular size sheets, 24 semi-notes and 48 lined envelopes. It is in pale blue with tri-color border in deeper blues. Altman's





Completely practical



GIFTS TO ADORN THE HOUSE

USEFUL, BEAUTIFUL AND BLUE

FIVE years ago House & Garden published an apartment done entirely in blues, little suspecting its far-reaching results. At that time decoration had a rust and green complex, blue furnishings being as hard to find as the proverbial needle. Since then its vogue has steadily increased, until today it has become the queen of colors. From the many charming things that are now made in this versatile hue, we offer these twenty-four Christmas ideas for the ever-growing army of blue enthusiasts



At the upper left is a modern flower print carried out in subtle blues that would be lovely in either a blue or a green scheme or in a room with white walls: Newman-Decor. Starting at the left in the next row you will see a practical gift for a man—a sturdy scrap basket made of interlaced leather strips: Rena Rosenthal. The distinguished porcelain lamp has a silk shade: Macy's. We selected the luscious wool blanket in this new deep blue because these dark shades now seem to be coming into their heyday. From Mosse

Practical in spite of its lavishness is the [illegible] the pillow covered in [illegible] Pillow Shop. The [illegible] decorative Directoire lady is from Olivette Falls. Spode plate in [illegible] Frost Gorham, Old [illegible] In the next row, Handkerchief linen polka dotted cocktail napkins from Mosse. The decanter is Bohemian glass and [illegible] the new paper [illegible] pastel duck and [illegible]

B[illegible] provincial plate: Carbone. The little Madonna is made up in Lenci porcelain: Gerard. Spode [illegible] delicate. Pleasant Macy's [illegible] room lamp. Pekin glass bowl on teakwood [illegible] Another practical gift is the [illegible] Mosse. Glass [illegible] Falls. [illegible] Bracket [illegible] Mosse. Old [illegible]

Country



WHITE milk glass lovely for country rooms. Rena Rosenthal. Below, A perfect small country lamp, white horse's head on black base, parchment shade. Lord & Hall



THIS brave new world spins on a frame covered in black leather tooled in silver. The base holds 4 nine oths bound to match the frame. Abercrombie & Fitch



ABOVE. Smartly designed tea-set and tray of Kensington aluminum in soft luster finish with brass details. Also four-piece set with coffee pot. Ovington's



TALL Continental chest of drawers was selected for its smart design. Sheffield plate. Macy's. Right, Footed decanters, cut glass, frosted stoppers. Wittmaker



WHEN you stage a backgammon tournament, this nest of tables, which comes complete with men, will save infinite trouble. Frames are hazel wood. Mary Howard





MARTINUS ANDERSEN

ARE signs point to needlepoint as the great indoor sport this winter. Right, Chair seat in Victorian flower bouquet and all the necessary wools. Wittmaker



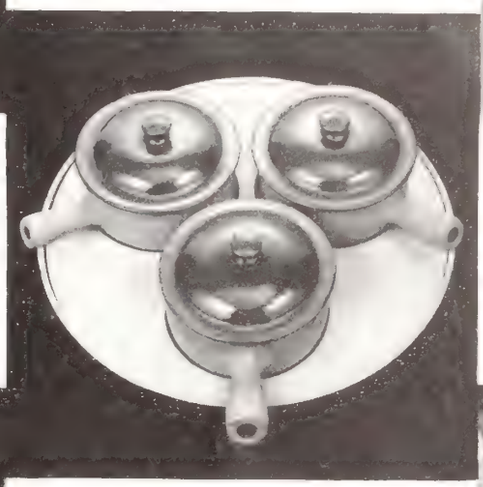
Ten decorative presents



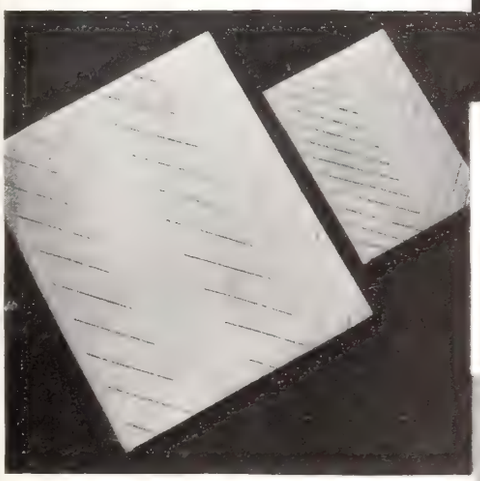
Christmas



SELDOM is a practical present as gay as these spongy rubber bath mats. Flowery dog in bright colors on yellow; golf sticks, black, white and tan. Arden Studios



A WALNUT [illegible] list of [illegible] boards [illegible] tions and one [illegible] Lights down. Wallace H. [illegible]



PRACTICAL aids to informal entertaining are the tan pottery baking dishes above. Food is cooked in these and then served on the asbestos tray. Alice Marks





FOR country rooms we recommend this portfolio and engagement pad, white parchment, gold design. Sloane. Fish travel well in the leather case below. Lewis & Conger

PLAID [illegible] Abercrombie & Fitch. [illegible] Altman. Below: Mayer [illegible] Macy's. [illegible]



MARTINUS ANDERSEN

THE [illegible] Close [illegible] tone has black [illegible] shade, brass [illegible] black pattern [illegible]



Gifts that are practical



For Christmas in the sun

FOR dining under tropic skies you will want the hurricane globe above, with white wooden base: Hammacher, Schlemmer. The big brandy glass is the latest in aquariums: Steuben. Next. Gay glasses, blue fish design: Abercrombie & Fitch. Danish porcelain penguins: James Pendleton

PINK plaid soup cups: Gerard. Pink fruit dish, plates to match: Carbone. White porcelain shell alone or set of five for table: Altman. Wood bowl and decanter resembling tortoise shell; wood glasses: Hammacher, Schlemmer: Luncheon set, navy border: Rosomax Campbell



Cool gifts for the Tropics

SMART new furniture for southern climes: cane and rattan painted white: Colwell. Hexagonal table, white wooden base, copper top: Wanamaker. On this is a beautiful Baccarat glass ice tea set: Dunhill, and colorful Mexican dish in bird design, part of nest of four: La Fiesta

THE urn holding Lilies [illegible]: Colwell. White also is pedestal table with sapphire glass top: Mary Howard. On steps [illegible] modern flower pots, square white porcelain: Reja Rosenthal. Mexican basket [illegible] and red stripes: Loedi-Haultain. White sisal rug: Sloane

In Oregon's verdant valley of the Willamette



ENTRANCE FAÇADE

THE estate of Mr. and Mrs. Harry A. Roberts lies in a country of green, rolling hills and dark woodland patches which is the Willamette River Valley, just a few miles from Portland, Oregon. At the left is the entrance face of the house, on the north side. Jamieson Parker was the architect

THE large view on the opposite page shows the south side of the house and part of the wall enclosing the formal garden. The other photographs on the opposite page present a few especially interesting details of the estate, which is divided into a series of walled gardens of diverse character

BELOW is the formal garden, which adjoins the house at the west and is particularly designed for its relationship to the dining room. The garden walls are built of old brick which has weathered to a pinkish tone, an ideal background for Delphiniums, Madonna Lilies and ribbons of purple Violas



FORMAL GARDEN

W. BOYCHUK





STUDIO GATE



STUDIO BUILDING



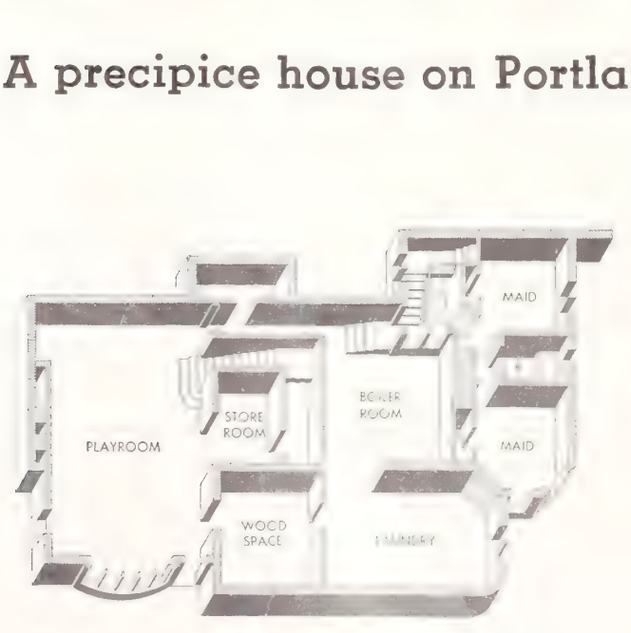
FORMAL GARDEN DETAIL

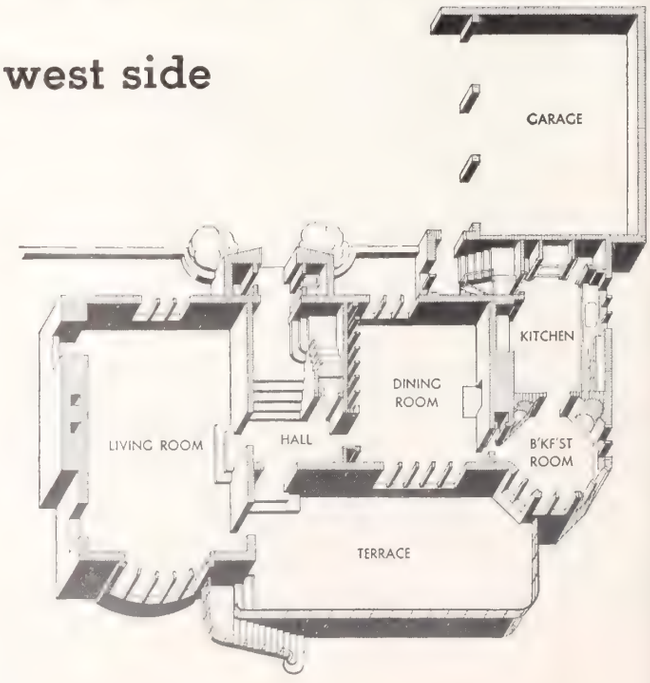


GARDEN HOUSE



A precipice house on Portland's west side







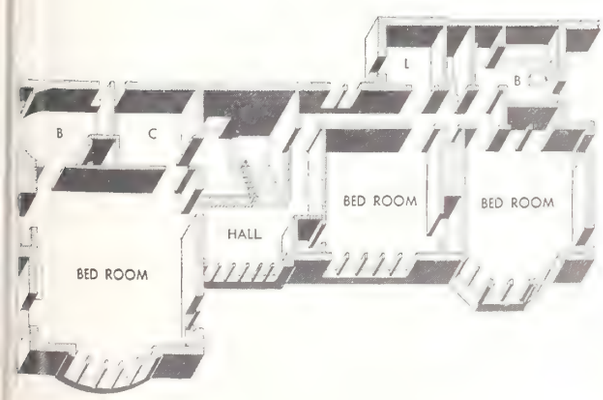
Walls of salmon brick and silvery cedar interpret a familiar English home style

THE residence of Lee Elliot owes its design largely to its hillside location—two stories on one side, three on the lower level, with a terrace that overlooks the city, river and the rim of snow-capped mountains to the east. Brick of a warm salmon color forms the walls. The three-story bay window is framed in cedar boarding stained a silvery gray to match the roof. Cedar siding fills in the gable end. Herman Brookman was the architect

P[illegible] above salmon brick. A terrace off the living [illegible] ends in stairs going to a lower level. On thi[illegible] is the basement [illegible] and I walls [illegible] stairways [illegible] The breakfast [illegible]









A [illegible] is shown the house of [illegible] Brookman, architect. Located in the Reed College district of Portland, it takes its style from the rolling, open country [illegible] its roof line, with a succession of gables and a distinctly modern treatment of entrance, living room upper window and fireplace details

THE plans provide an office, three [illegible]s and bath, a large [illegible] bined living and dining room, with the kitchen, maid's room and g[illegible] forming a service wing. The house is built of cedar siding over a base of brick, except for the walls of the office wing, which are stuccoed. Siding and brick are painted white [illegible] the height of the window openings.





Smaller houses complete on one floor



FRONT VIEW



DINING ROOM





Plants of the Appalachians

By Ira N. Gabrielson

My first mountain experience was in the great Appalachian System which spreads in rolling masses of ridges and foothills from Canada far south into Georgia. For one entire summer I tramped the high ridges and wandered in the wooded valleys, finding now and then one of those secluded beauty spots that are one of the greatest charms of this mountain mass. Since then I have, as opportunity offered, made short excursions until I now enjoy a speaking acquaintance with them from Virginia to Massachusetts.

These eastern highlands lack the rugged grandeur and imposing majesty of the western ranges. Nowhere is there a mountain that approaches the mighty bulk of Rainier's great snow-clad dome, nor are there any that approach in beauty of outline Hood's splintered peak. From the Rockies to the Pacific there are scores of isolated ranges and spurs, each with its own particular beauty and each with an intriguing floral display that appeals because it is strange and new. And yet the Appalachians have charms lacking in their more spectacular western counterparts. My all too brief trips into this territory, scattered over a period of twenty years, have gradually merged mental photographic images into a series of impressions which serve to clarify for me the chief appeal of these sprawling highlands.

First, these ranges are the chosen home of most of the familiar flowers of American tradition. Who has not heard of Jack-in-the-Pulpit, Dutchman's-breeches, Pokeberry, Goldenrod, Hepatica, Ladyslipper, Trailing-arbutus, and a score of others which early found their way into American prose and poetry as the first flowers which really became familiar to the early settlers. It is these that rank in our literature with the Primrose, the Daffodil, the Cowslip and the Wild Thyme of England.

Again, this is the American home of the Azaleas and Rho-



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dodendrons, aristocrats of the shrub world. Anyone who cannot thrill to a Virginia or Carolina mountainside, decorated with the ample white or pink blossom clusters of the Rhododendrons, is unappreciative indeed, while Azaleas in whites, yellows, and pinks or various combinations of these colors, similarly adorn the lowlands and stream banks. In addition there are the Pyrolas, Ledums, the Kalmias and Andromedas, and many others to represent this royal family so abundantly that an entire summer would be too short a time to devote to searching them out.

Another of the startling contrasts between the eastern and western ranges is the difference in the forest cover. In the West one finds predominantly coniferous growth, in pure or nearly pure stands which may become gloriously monotonous in their somber regularity. The eastern forests, on the contrary, are marked by a wonderful diversity of deciduous timber interspersed with the evergreen species. They are intriguing at any season but reach a spectacular climax with a burst of color splendor as the Oaks and Maples, the Dogwoods and the Sumac go into their autumnal display of red and yellow and gold, in an infinite variety of color tones. Anything the western mountains have to offer in this line is but a feeble imitation of these flaming slopes.

And lastly that mysterious haze which so much of the time hangs as a half concealing veil, (*Continued on page 78*)

Opposite, the upper photograph is of a Rhododendron-floored forest in the Great Smoky National Park, the lower, a Rhododendron thicket. Above, a typical Great Smoky hill stream, with Mountain Laurel in bloom. At the right, Spruce, Mountain Laurel and a curtain of Sand Myrtle. Photographs courtesy of National Park Service

Green Christmas



By Louise Beebe Wilder

Poor indeed is he whose memories do not take him back to country-spent Christmases, when the sharp tang of evergreens pervading the warmed house filled him with a sort of exultant excitement—a feeling which may well have its origin less in the prospect of holidays, feasting and the giving and receiving of presents than in something bred in the bone from time immemorial, a heritage from the days when the pagans celebrated their great feast of the Saturnalia. For many centuries now Christmas day has been a high feast of the Church—*Christes messe*, or Christ's mass, observed in commemoration of the birth of Jesus Christ.

But it was not always so. This festival is directly descended from or grafted upon the pagan custom of celebrating the feast of Saturn, god of seed-time and harvest, that was anciently observed in many countries at about the time of the winter solstice and lasted from three to seven days. During its continuance no business was transacted, the law courts were closed, no criminal was punished and feasting and licensed disorder prevailed. To represent the bounty of the earth the priests obliged the people to go forth and gather boughs of evergreens to decorate the temples and dwellings. When Christianity made its first timid advances the professors of the new faith also gathered green boughs and worshipped beneath them in order that their Christian rites should not be conspicuous amidst the revelries of the idolaters.



The Holly, Mistletoe and Ivy were the chief greens used in the ancient celebrations. The Mistletoe was regarded with especial veneration by the Druids. Their festivities took place in the forests dedicated to the gods—so dedicated because of the Mistletoe that grew there—and many of their rites and ceremonies were connected with this strange plant. Tradition says it was cut from the trees with a golden knife and hung over doorways to propitiate mischievous woodland spirits, and it was thought that only happiness could enter under the Mistletoe—perhaps the origin of the kiss beneath the Mistletoe!

But the Christian Church frowned upon the Mistletoe, that strange evergreen which throve upon the vitality of certain trees, its seed believed to be deposited in the bark by the droppings of a bird, especially of the missel thrush. It was regarded by Christians as the chief of pagan decorations and as such was not permitted to enter within the sacred walls of the Church. Not so in the great halls, however. There it was suspended over doorways and from the ceiling and gave sanction, as it does today, to a certain pleasant license. More than a century ago William Hone in his *Every Day Book* wrote, "Girls, even though they be ladies, are kissed under the Mistletoe." And so it has ever been and doubtless evermore shall be.



Nor did the early Church look kindly upon the Ivy. It was associated with that disturbing young man, Bacchus, because he was said as an infant to have been covered by his aunt Ino with Ivy leaves that Juno might not find him. An Ivy bush in front of a tavern was the usual sign that wine was to be procured there—the origin, tradition says, of the phrase "good wine needs no bush." And curiously enough another old notion has it that Ivy is a preventive of drunkenness. Anyway, the churches repudiated it but the halls were wreathed with it at Christmas time.

"At Christmas men do always Ivy get
And in each corner of the house it set;
But why do they then use that Bacchus-weed?
Because they mean, then, Bacchus-like to feed."

Nevertheless in Christian art Ivy seems to have been the symbol of everlasting life because of its evergreenness, and in plant lore it stood for friendship and fidelity (two good Christian virtues). "This clinging plant fastens its tendrils on to the wall or tree, and refuses to quit its hold unless compelled by brute force." In any case it made most lovely wreaths and garlands. Old William Bullein called the Ivy the "women's Christmas herbe," perhaps because it was less hard on tender hands than the prickly Holly, and Chaucer refers to it as "The herbe Ivie that groweth in our yard that merry is."

An old Christmas carol has the lines:

"Christmas tide
Comes in like a bride
With Holly and Ivy clad—"

And Holly was the favorite Christmas green with both Churchman and pagan alike. Perhaps because of the Church's ban on Ivy early writers always assumed a fierce rivalry between the Ivy and the Holly and innumerable old ballads and carols commemorate this curious competition between the two—

"Holly and Ivy made a great party
Who should have mastery
In lands where they go."

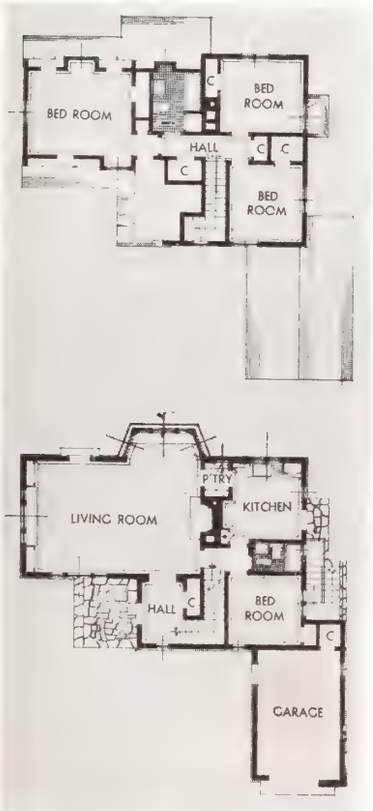
Louden in his *Arboretum et Fruticetum* quotes from an ancient manuscript the following carol which seems to settle the controversy in favor of the Holly:

"Nay, Ivy, nay, it shall not be, I wys:
Let Holly hafe the maystry, as the manner ys
Holy stond in the Halle, fayre to behold;
Ivy stond with out the dore; she ys full sore cold."

Numerous curious superstitions cluster about the Holly. Witches were said to abhor it and to flee from its neighborhood because the name was thought to derive from "holy," and witches could not abide holy things. The thorny foliage and red berries were held by the Christians to typify the crown of thorns worn by the Savior and the red drops of blood falling therefrom. But the late Canon Ellacombe of the English Church disparages this plausible myth and says that though the name was anciently spelled "holy" and the tree called the "holy tree," it is identified with "holm," which is another story altogether.

In parts of (*Continued on page* 76b)







An interesting example of the modified English Cottage type, with stucco walls and long roof lines, is the six-room residence of Hugh McNair at Great Neck, L. I. At the top of the page is the entrance façade. Below is the garden side showing a section of the roof [illegible] over the dining bay of the combination living-[illegible] room. [illegible]

Plans at left show the [illegible] of rooms. A combined entrance and stair-hall leads to the [illegible] dining room, [illegible] and a connecting pantry. Alongside the stair [illegible] On the [illegible] floor [illegible] with [illegible] and [illegible]

A Long Island home that favors the English cottage

Specially Good Meals for

Written and

by



As an apéritif for the formal dinner, Mrs. Platt suggests a dry sherry, served slightly colder than room temperature. With the fish course, the wine is to be Rudesheimer 1921, 1925 or 1929, well chilled. A Chambertin 1919, 1923 or 1926 is to accompany the venison or the pheasants. A fine old brandy with the coffee will appropriately finish the meal

Have you a few specially good friends whom you would like to impress this winter with your ability as a hostess? Do you long to hear them exclaim "Never in my life have I eaten such a delectable dinner" and, "Isn't the table too lovely for words?"

When you go over your list you will probably discover that some of your friends would be most impressed by a formal party, while the rest would get more of a thrill from an informal one, so let's plan one of each. In each case we will limit the number to twelve, because, formal or informal, most households find it impossible to cook well for more than twelve people at a time.

While we want a formal dinner, it must be as full of personality and charm as the chattiest of cozy meals. We must be imaginative to just the right point, without passing over onto the stunty side.

The table must be beautiful, satiny, sleek, and oh, so soigné! A cloth of snowy white damask, the silver polished to perfection, crystal candelabras holding white (untapered please) candles, our finest china, and above all, glistening crystal, stem glasses, unetched and unadorned, approaching as nearly as possible the sphere in form, so that the guests may appreciate to the fullest extent the beauty and fragrance of the vintage wines served.

Great care must be taken to serve the wine at just the right temperature, and the maids should be instructed not to fill glasses more than half full. It is important, too, to have the temperature of the dining room not exceed 68° Fahrenheit.

For the floral triumph, we have chosen Camellias, the perfection of winter blooms. These will have to be ordered well in advance of the day of the party. We will want only red ones. We'll ask the florist to wrap the stems of each in wet paper and tin foil, so that they may be polka dotted directly on the cloth over the whole table.

Before dinner we will serve dry sherry instead of cocktails—slightly colder than the room. Now as to the recipes, which are all scaled to serve twelve:

CONSOMMÉ

Wash a chicken carefully, put it in a large soup pot, add 2½ pounds shin of beef and cover well with 6 quarts of cold water. Let stand for a half hour, then put on the fire and bring slowly to a boil. Remove the scum, add ½ glass of cold water and bring to a boil again. Repeat this process twice. Simmer very slowly for an hour, then add 2 large carrots, 2 white onions, 2 leeks, some parsley and thyme, 1

Specially Good Friends

Drawn

June Platt



clove of garlic, salt and pepper, and 2 cloves. Let simmer for seven hours. Strain through fine sieve and then through a wet cheesecloth. When cold, carefully remove grease.

BOILED DEEP-SEA STRIPED BASS

Buy two 5-pound striped bass, wash and clean well. Lay on the rack of your fish boiler and cover entirely with a court-bouillon, ½ water and ½ dry, white wine, 6 little white onions, 3 carrots, peeled and sliced, 2 branches of celery, 1 clove garlic, 1 sprig thyme, 1 bay leaf, some parsley, 4 cloves, rock salt and whole peppers. Put the kettle on a good fire and bring to a boil; skim carefully and put on back of stove to barely simmer for three-quarters of an hour. Remove as much skin as possible, garnish with little potato balls, boiled, and plenty of crisp green parsley. Serve from damask napkins placed on two silver platters. Serve with this the following butter sauce and well chilled, Rudesheimer wine, 1921, 1925, or 1929.

BUTTER SAUCE

Chop 8 shallots very, very fine, add 3 teaspoons of vinegar, salt and pepper, and put in an enamel saucepan with 1 pound of sweet butter. Place pan on very low fire and stir constantly until butter is creamy and almost melted, then pour into a sauce boat and serve with the bass.

FILET OF VENISON

Ask the butcher for enough tenderloin or filet of venison for twelve. This has to be marinated for at least forty-eight hours, so order two days before the party. Have the butcher remove all the fat and dry skin, and lard well for you. Place in an earthen dish, with 2 or 3 glasses of vinegar, salt, pepper, 4 or 5 onions cut in thin slices, some parsley and a few scallions. Keep the dish covered with a cheesecloth so that no dust can get in it, but do not put in the ice box. Turn over from time to time so that all the meat is well saturated. When ready to cook, remove from the pickle. Wipe clean and put several slices of bacon in bottom of a casserole. Lay the filets on this, add 4 or 5 little carrots sliced, 6 onions, 4 cloves, 3 bay leaves and a pinch of thyme. Cover with a buttered paper. Pour over this 3 glasses of dry white wine, 3 glasses of bouillon and a little salt. Cook slowly in the oven for an hour, basting frequently. Pour off some of (*Continued on page 76*)

BEFORE the informal dinner, Byrrh is [illegible] wine is Chos de Vougeot blanc, premier [illegible]



Three good rooms—

Three good styles—

Three good decorators

You can study three widely different types of decoration in the rooms illustrated on these pages. This charming interior, derived from the French Manoir type of the 18th Century, shows clever modernization of traditional forms. The useful and furnishing parts are modern interpretations; appointments and ornamental details are antiques or reproductions

Romantic French 18th Century ideas of America inspired the green and beige wall paper. Fabrics are mainly green. The planked floor, washed in green, is covered with a modern rug in abstract Aubusson design. Overmantel—a decorative photo-mural by Nell Koons is in grays. Gray cupboards with indirect lighting at top. Paul Chalfin, designer



In his modern room, Hobe Erwin uses simple forms, achieving interest with materials and color. Two walls are dark, two blonde. Dark walls are brown and plum; one light wall is hung in beige leather which makes curtains, the other is in plaid paper. Furniture in plum and blue materials. Fabrics in these rooms, available at James McCutcheon, New York and Marshall Field, Chicago, were shown in October House & Garden. Flowers from Kottmiller arranged by Gerard



Warm, inviting and very livable is Agnes Foster Wright's Federal room. Outstanding features are the harmonious combination of several patterned materials and use of the same rose red chintz for walls and curtains. Furniture fabrics are beige sateen in red rose design and beige monotone damask. Glass curtains, white Celanese ninon. These rooms, sponsored by Creative Merchandisers are shown at James McCutcheon in New York and William Taylor Son & Co., Cleveland

Dramatic new rooms reflect the English Regency



WHILE the Regency decoration of these rooms by Lord & Taylor is based on the Classic, it is more comfortable than the colder Empire. Formality is achieved in a bedroom by an architectural window treatment, and bed recess painted to simulate white drapery. Hydrangea blue walls, white woodwork, beige satin curtains. Furniture, by Kittinger, is black and gold; beds tufted in white leather

THE dining room sparkles with a wall paper of silver and gold stripes on white. This is accented by a Classic border in brown, white and emerald. Curtains are brown satin with gold rope design and silver valance boards. A figured gold satin is on chair seats. Under curtains are Celanese ninon. The Kittinger furniture, in Regency spirit, is mahogany with gold and black detail; carpet is green





THE living room in the Lord & Taylor exhibition of Regency rooms offers many new ideas. First, the architectural background created by the white lacquer columns and the Greek key frieze in gold give importance and style to the room. Then, the walls are painted a new shade of mauve gray that is perfect with lemon yellow curtains of dress velvet which drape beautifully. The glass curtains are white Celanese ninon. The chairs and sofa are covered in plum and putty figured satin trimmed at bottom with pale blue fringe. The carpet is in taupe

YOU enter these Classic rooms through the little foyer shown at right, which boasts an unusual color scheme. The walls are petunia color. In the center of the blue linoleum covered floor is an oval, white hand-hooked rug with a Modern-Classic design in petunia and white. The console is a mirror-backed Kittinger Empire design in white lacquer with gold and black decorations and a black top. Flanking it are Regency chairs in black and gold, tufted in white leather. All decorations by Lord & Taylor under the direction of Richard Pefferle

Through the day with the autocrat of the breakfast table

Toast as preferred and prepared by discriminating people for a wide variety of occasions • By Frances Kornblum



PLAIN buttered toast! A perfection of pale brown crispness tinged with gold that has more influence on American life than the N.R.A. It starts the day on the American table or at the pseudo marble fountain of the corner apothecary shoppe. It is met at tea with cinnamon, at lunch smothered with cream chicken, at the cocktail hour with canapés. Even the curfew is apt to be rung with something or other on toast. Plain or adorned, it is rigid in its convention, and decidedly exacting in its rules of preparation.

Dare we include in that glorious array of fried, baked, roasted, grilled breads those burnt, ebon slabs masquerading as toast? It seems that it will be absolutely unavoidable since these Ethiopian members of the élite, wheaten, twice-cooked circle are such a potent social factor in the very intimate domestic relations of our national family life. The courts of law are even said to have granted a divorce on the grounds of a wife's repeated habit of inciting her mate with the service of burnt toast at breakfast.

There was ample excuse for burnt toast in the old days of open fireplace cooking when a piece of bread was stuck on a long-handled fork and held over the flames or embers to toast. But today with our modern automatic equipment when the toast should pop up at just the split second of golden readiness, it hasn't a great deal of justification. One of the means of avoiding this cardinal of breakfast sins is to know your toaster, whether it be electric, gas or just the oven. Many of them need preliminary heating. Without any hesitation gas and the oven methods certainly do, but sometimes even those which represent the last word in robot-like, push button precision need a few minutes of preparatory juice. To read and follow the directions of your make of toaster is always a safe and sane beginning.

Though to now only buttered toast has been mentioned, the varieties are so unlimited as to allow, if one likes, a different kind of toast for every meal in the day, every day in the week. We can change the breads—white, graham, raisin—then pass along to muffins and biscuits. And when we start to make combinations with the different methods of browning, the computations begin to take on the characteristics of a statistical record. And so far none of this included the occasions when the toast really goes festive with French toast, croustades, cinnamon cut-ups and other decorations for palate and eyes.

Toast, which is supposed to have been contributed by the English to the cuisine of the world, and no mean honor it is, reaches its perfect state of delectability on the British tea table, where it needs no bribes such as molasses, corn syrup or honey, although it may be accompanied by marmalade or jam at the discretion of the taker. At tea time the slabs are always denuded of their crusts, and the bread is sliced into delicate triangular shapes—while for breakfast, especially here in America, the crusts are left on and the slice is left as it comes from the loaf.

Besides burnt toast, another of the toasted evils is limp and soft toast—the wages of the folly of piling the slices of toast one on top of another. Spread, spread—especially after they have been buttered—spread the slices out as much as possible, and avoid limp toast. Have it spongy always but never soggy.

THE best rule for the toast maker is to keep a plate of softened butter ready to spread on the pieces as they come from the heat so that they'll get just the right glaze and saturation they need. If one prefers soft toast, that is another and altogether different thing from sodden toast. For soft toast, cut the bread rather thick and toast it quickly. The reverse process for crisp toast is to cut the slices thin and toast slowly. For white toast, the easiest way to begin all these operations is with bread a day old.

There is always something fascinating about variety, and graham, whole wheat, raisin, toasted muffins or rolls, can be a welcome change from the usual white. For graham or whole wheat, have the bread at least one, but preferably several, days old. Since this takes longer to toast than white bread, set your toaster accordingly and do not cut the slices too thick. When you make raisin toast watch it closely every minute of the time, toast slowly and be very careful that your raisins don't burn because that is one of their favorite tricks.

With tea, English muffins, split with a fork—never, never with a knife—toasted slowly to a golden brown first on the cut side, then toasted quickly on the crust side, buttered lavishly and served at once, will prove irresistible even to the most obdurate coffee drinker. Corn bread follows much the same procedure as the muffins except for a quick toasting on both sides, and rolls that have been left over and would be quite useless otherwise may appear again at lunch or dinner the next day if they are split lengthwise, toasted quickly on the cut side, then on the crust side. And all this makes it impossible to resist mentioning that very often the most ordinary luncheon or dinner comprised principally of leftovers can be made to perk right out of that let-down, humdrum class with a little fussing around with fancy toasted, breaded trimmings.

In one of those prepared-at-the-last-minute dinners there is always time to make some Melba toast while the canned soup is heating. To make Melba toast remove the crusts from day-old white bread and cut the slices ever so thin. Then according to your preference make long, narrow strips, triangles or rounds. Place these on a shallow pan in a moderate oven until brown and slightly curled.

IF the next course happens to be frizzled beef in cream sauce, good old standby of the matinee bridge club meeting nation, try placing it in croustades, home-made ramekins of bread instead of pastry, and watch the reception. These take a little longer than the Melba and it will be necessary to budget the time accordingly. Slice the day-old white bread at least an inch and a half thick, cut the crusts, shape them diamond, (*Continued on page* 86)



Give a flowing stream variety of motion, send it on its way in a series of stops and starts, and our old interest in water's inherent appeal. For this achievement there is no more perfect a means than such a succession of alternating pools and waterfalls as features the brook, which makes its way through the estate of W. P. Gilmour on Long Ridge, Stamford, Connecticut

The brook descends a man-made stair

A secluded Eden replaces chaos in a Worcester backyard

Waldo Eugene Sessions, 3rd

In the beginning, there was nothing —the garden was without form. Frankly, I had a backyard with back stoop, garbage can and clothes yard; an irregular plot of ground, sloping here and level there. The view from the living room disclosed, glaringly, a garage and cement driveway and basket incinerator. Telephone poles and neighboring roofs loomed ominously, and curious windows pried invadingly. In addition, however, I had an all-consuming desire to have a real garden—a secluded Eden in the midst of the city.

The first step, of course, was to obliterate the objectionable and utilize what there was of natural beauty in the background. So a wall was built, over which a cut-leaf Maple then stood forth in all its glory. This wall is of common cement blocks with a wooden coping—the whole made to look like a bit of the Old World by a simple application of very wet cement mixed with lamp black, rubbed well into the surface, producing an antique effect blending beautifully with a fine pair of Georgian urns (picked up in London for a song) surmounting the pilasters on either end. A leaden shell fashioned by hand from sheet lead supported a della Robbia child with swan; and this, surrounded by salmon pink Geraniums and English Ivy —with water dripping into a semicircular pool flush with the ground and enlivened with goldfish and Waterlilies—answered the need for color, movement and life against the pseudo-ancient wall. Flanking the wall fountain on either side, espalier Appletrees lifted their angular arms toward a white Wistaria which plumed the coping and completed the picture in that direction.

Realizing only too well the importance of straight lines in a small area, the next step was to square off the ground to give the effect of as much space as possible. By switching the service entrance from the south to the east side of the house, and by enclosing this and the drying yard with woven wood fencing, we gained two separate areas to be treated: the first and largest to be the formal garden, and the other a small cutting garden. The grading, of course, had to be changed, but the lot being small the cost was likewise. By separating the two gardens with evergreen planting, the surprise element was introduced, seclusion established and a splendid background for the flowers created. For the sake of balance and additional seclusion, the opposite side was similarly planted, and the result was a squared enclosure surrounded on two sides by evergreens, on the one end a wall and on the other the house.

An excellent collection of Arborvitæ of movable size available on an old family farm helped out considerably from a financial as well as an esthetic standpoint. However, I found that a planting of just one or two kinds of evergreens, no matter how fine, did not stimulate sufficient interest. To supply this, it was necessary to include Yews, Junipers and Pines intermingled with Dogwood and flowering Hawthorn, Laurel, Azalea and Carolina Rhododendron for variety and color



ARTHUR W. RICE



throughout the seasons. Myrtle and Rose Daphne used as a ground cover added richness and finish to the border plantings.

The next important consideration—perhaps the *raison d'être* of the whole plan—was the terrace: a place for relaxation and rest under the open sky yet within the seclusion of four walls. By putting a door in the end of the sun room and a couple of steps outside, access to the terrace was made easy and intimate for both family and guests. The glamour of hospitality tends to wane if one has to wend a roundabout pilgrimage to a particular garden Mecca, hence the advantage of a quick and effective entrance. Then, too, a secret opening in the lattice that hides the former service entrance makes luncheon or tea for one's guests immediately available, and obviates the problem of foot-sore and disgruntled servants.

In the matter of the terrace construction —for neatness, comfort and harmony of color, blue slate was chosen and the cement interstices darkened to match, again with the handy lamp black. Cementing the flags instead of grassing between, for such an outdoor living room as was desired and intended in this instance, is much more satisfactory, I find, (*Continued on page* 84)



O[illegible]

T[illegible]

ACTIVITIES FOR GARDENERS IN DECEMBER



"So Chris'mas is a-comin' ag'in—well, well, it do beat all how time keeps right on a-goin' by. Mebbe it seems so because I'm beginnin' to git old; leastways, I rec'lect thet sixty-seventy year ago when I was a boy, it allus seemed like Chris'mas never would git here. I s'pose folks' idees 'bout whut the day really means change too, after we git a-past the age o' feelin' thet whut makes it wu'thwhile is the mince pies an' new sleds an' not hevin' to go to school an' all thet. Fur's I'm concerned, anyhow, it's all different now—mighty different. An' somehow, I dunno thet th[illegible] a special sentiment 'bout hearin' singin' an' all them things [illegible]. I dunno—an' I dunno thet I do, [illegible]"

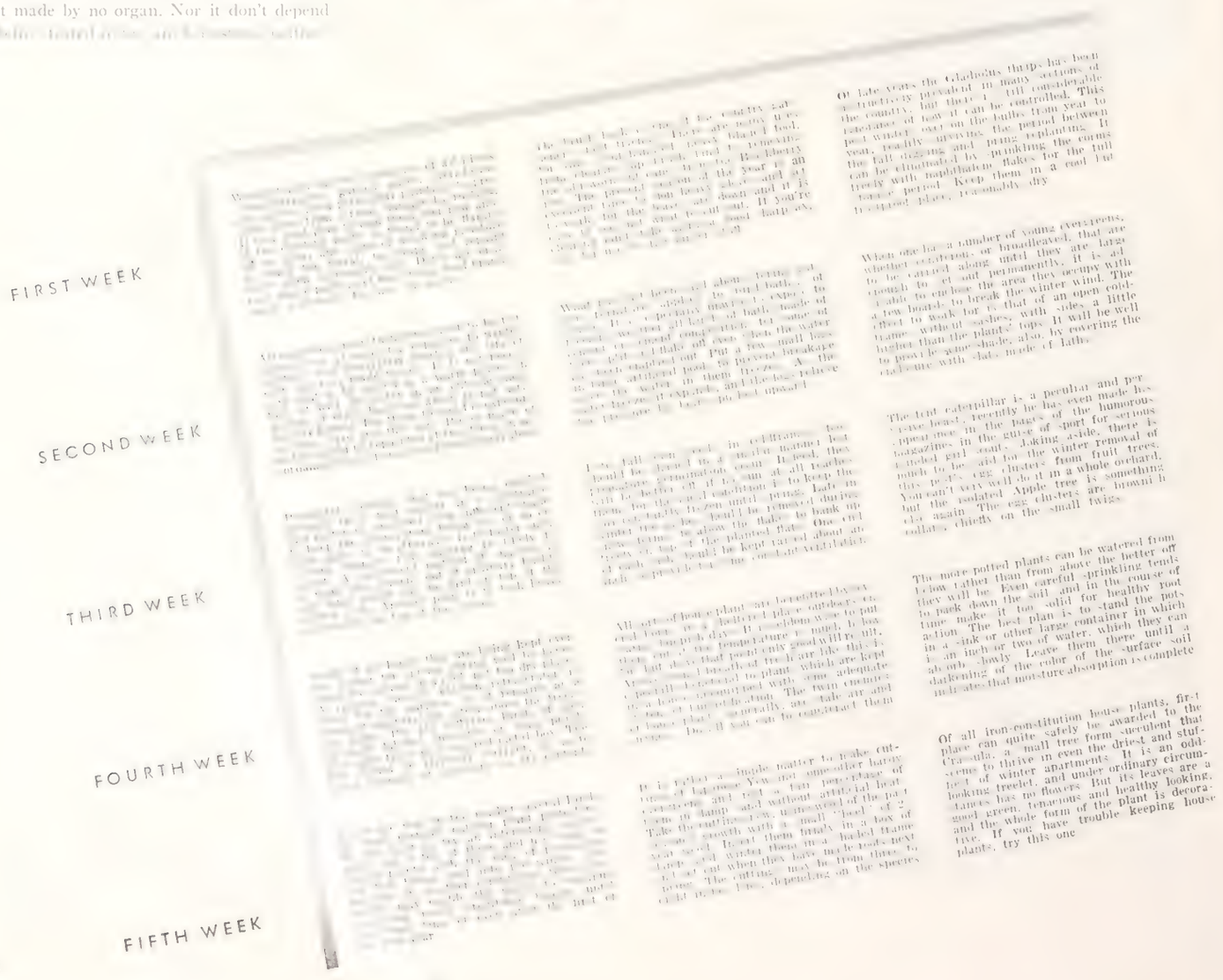


"I am exactly what you call a 'religious man' that goes to church regularly. I am what you call a church goer. To my way o' thinkin', a buddy can b'lieve in God an' be a dern good Christian without ever settin' foot in a church. He can read scripture every Sunday in the year an' still be a downright mean heathen! It ain't a question o' the form o' the thing, or the psalm-singin' or the sermon-listenin'. The only thing that counts in the long run, as I see it, is whut's down deep inside ye, an' thet's somethin' thet ain't made by no organ. Nor it don't depend on [illegible]



"When folks ask me what church I go to, I tell 'em, 'Doctor Greenfield's.' An' if they look kind o' puzzled I p'int to the hills an' woods an' all the outdoors round about, which is as good a church as *I* need. There's really sermons in stones, 'cordin' to my creed, an' a heap o' true religion in a winter moon risin' clear an' steady over the ridge of Old North. It's bein' nat'ral an' honest an' kindly thet makes ye a true Christian; an' ye can be all them things even if ye're a kid coastin' on a hoe-rag, an old squir'l toastin' his feet in the oven"

—Old Doc Lemmon





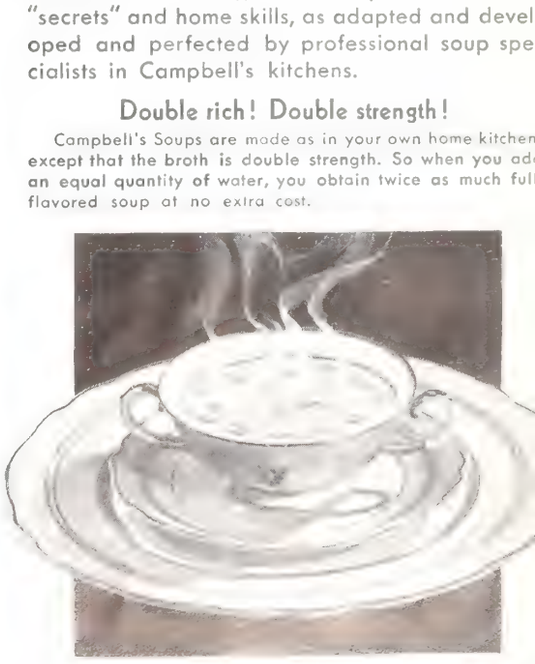
HOSTESSES UNAFRAID!

There's no "zero hour" for the hostess who approaches the dinner with every detail "just so". When her guests are assembled at her gleaming table and the soup is served, not so much as a flutter is noted in her demeanor. She has seen to that — beforehand. And like the presiding lady herself, Campbell's Soups approach the critical moment "unafraid".

Cream of Mushroom — that soup de luxe — is made by Campbell's in unexcelled and sumptuous richness. Yet it is but one of many Campbell's Soups that are at your instant disposal — fully equal to any occasion. Soups that sum up and combine countless home recipes and home "secrets" and home skills, as adapted and developed and perfected by professional soup specialists in Campbell's kitchens.

Double rich! Double strength!

Campbell's Soups are made as in your own home kitchen except that the broth is double strength. So when you add an equal quantity of water, you obtain twice as much full flavored soup at no extra cost.

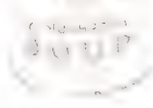


Campbell's

CREAM of MUSHROOM



NRA CODE





she said . . . *"Can't you fix this once and for all?"* and the plumber said . . . *"but look at this sediment . . . it's the cleanser you use . . . why don't you use Bon Ami?"*

PLUMBERS know that coarse cleansers form a residue in the drain-pipes — clog them up. But women who clean *only* with *Bon Ami* never have such troubles.

Just feel Bon Ami and you'll know why! You never dreamed a cleanser so ruinous to dirt could be so soft and fine! It disappears as quickly as it cleans—washes away instantly—without leaving untidy sediment.

Run your hand over your bathtub or sink after you've cleaned it with Bon Ami. *Smooth . . . polished . . . shining as satin!* Look at your hands. No sign of roughness—or redness. For Bon Ami doesn't harm your skin. Moreover, housewives constantly tell us they actually enjoy working with Bon Ami because it is so pure —so odorless—so snowy-white!

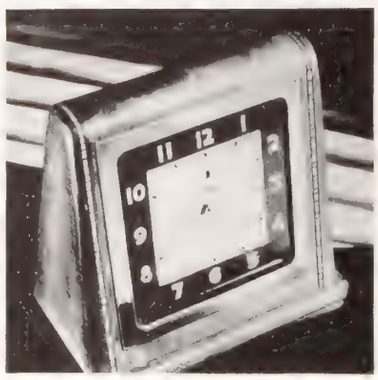
That's why we say . . . for your bathtubs, tiling, kitchen sinks—for all your cleaning—use only Bon Ami.

. . . the cleanser that . . . "Hasn't Scratched Yet."



Bon Ami *—doesn't collect in and clog up drains!*

Gifts for the city dweller



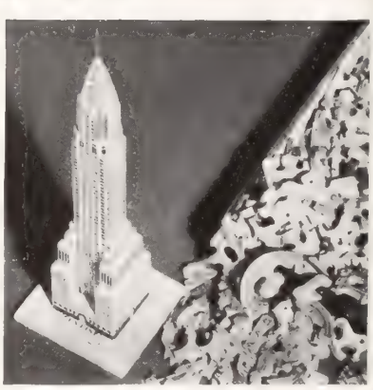
A MODERN version of a pyramid, at the left, tells time. The case, 6¾ inches tall, is mahogany; the face, gold with black border for numerals. Electric clock by Warren Telechron: Bloomingdale's



THE lovely, full-lipped Calla Lily modelled for the unusual pitcher illustrated at the right, whose slim, svelte form gleams ever so brightly in a coat of silver plate. This gift is from Ovington's



A SWEDISH designer has added the elusive, gray color of steel and the limpid quality of quiet, deep water to the liqueur set of fine crystal at the left. Twin bottles with eight glasses: Orrefors



A HUMPTY DUMPTY New York sky-line succeeds the jigsaw puzzle with the skyscrapers knocked down for the puzzler to put together again. Right. Constructed to scale: Abercrombie & Fitch



THE pottery urn shown at the left is equally well-poised in Modern, Neo-Classic or Provincial surroundings. The nicely fluted outside is white. The lining is dark vermillion: The Mayhew Shop

MARTINUS ANDERSEN



Young Ulysses—

LIKE a young voyager, glimpsing some lovely isle, a child first views the golden realm of music. Deep within him stirs an instinctive longing. To conduct the sensitive child to that enchanted country . . . to explore, with him, its wonder and delight . . . this is the joy, the privilege of parents.

This does not imply that all children are equally gifted, or that, even with skilful, sympathetic guidance, each will respond with equal aptitude. But give them the chance to develop an innate love of melody . . . to receive their early training on a Steinway, under a congenial, talented instructor . . . and good music, to virtually every child, can be an inspiration, a solace, a pleasure throughout life.

The Steinway stands pre-eminent as the piano of nearly every great pianist since Liszt. Virtuosi and composers, whose own history is the history of music, have chosen it . . .Wagner, Rachmaninoff, Paderewski, Hofmann, Stravinski, and many others. On the concert stage and public platform . . . in the great conservatories here and in Europe . . . and, since the perfection of the radio, in almost every important broadcasting station . . . the Steinway is the supreme, the final choice.

Yet this medium of genius is essentially a piano for the home, and for the home of modest income. For, viewed as it should be . . . an investment which yields a rich return throughout 20, 30, or even 50 years . . . the Steinway is really not an expensive piano. And it can be delivered *at once* on terms which are, even in these days, remarkably convenient.

THE NEW STEINWAY ACCELERATED ACTION
Ernest Hutcheson calls it "the greatest improvement in the piano in 30 years." Teachers, parents, and musicians generally believe it to be an event of historical importance. Accelerated Action increases greatly the beauty of the Steinway tone . . . permits faster and more accurate playing . . . and reduces measurably the playing strain on arms and



$117 SMALL DOWN PAYMENT

STEINWAY

gifts

by Elizabeth Arden



For example, the new "Party Bag," a glorious thing in gold brocade or other fascinating fabrics. Jeweled compact and matching lipstick, perfume, prystal evening comb, coin purse and cigarettes, $18 or $20

"Farewell to Age" Box. Ardena Skin Tonic, Cleansing Cream, and Velva Cream, in very large sizes, in a beautiful shell pink box. $13.50

The pink sachet box, filled with fragrant satin pads. An exquisite *little* gift for a dainty woman. $5

And the lovely, jeweled compact and matching automatic lipstick packed in an ivory gift box, lined in gold. $5.50, $6. Individually, too.

Or the newest Elizabeth Arden perfume, "Blue Grass," the sensation of the season. From $5 to $125. Special Ardena Travel Atomizer, $12

Three large June Geranium Bathodomes, beautifully boxed. $2.75 Venetian Dusting Powder with a single large Bathodome. $2

And the handsome, fitted case in the lower corner...with carved crystal bottles so beautiful you can hardly bear to leave them there. Luxurious, but so well worth it! $135. Other beauty boxes, $2.85 to $350

ELIZABETH ARDEN

691 FIFTH AVENUE . NEW YORK CITY

Gifts for country folk



To help someone who's gone native to keep in touch with civilization there's the box of all varieties of note paper by Crane at the right—half the sheets in pearl gray, half in Wedgwood blue: Altman's



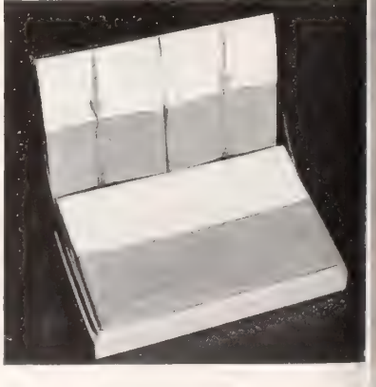
The wooden salad bowl at left, though modern in design, would suit Early American farmhouse atmosphere. The green outside matches fork and spoon handles. Chrome base. Lewis & Conger



The canines and felines on the cocktail napkins at the right never bite or scratch. They are just one happy family although the napkins do have the navy blues. Other delightful linen Masse



Shake 'em up or stir 'em up—it's all the same to the obliging mixer at the left. The chromium top slides closed like a can of tooth powder for shaking. Etched glass base. Abercrombie & Fitch



A gift for a pleasantly remembered guest room shown at the right, includes a Lady Pepperell sheet and two pillow cases. The colored hems may be chosen to match the wallpaper: Gimbel Bros.

The thing to do . . . *give*

Whitman's Chocolates

Some things are obviously right. Whitman's at Christmas time is one of those things. Not only does everyone gleefully welcome Whitman's at Christmas — but the lack of Whitman's is a downright disappointment. So do your pleasant duty — *now!*



The SAMPLER
Favorite assortment, richly dressed for Christmas. 17 oz., $1.50. Also in 2, 3, 5 lb. sizes.

The FAIRHILL
Wrapped in red paper and tied with gold ribbon. 1 lb., $1 — Also in 25c, 50c, $2, $3, $5 sizes.



PRESTIGE
Small hand-made pieces in a metal chest. $2 lb. Also 2 and 3 lbs.



FRUITS and NUTS
Bright and attractive package 1 lb., $1. Also in 2 lb. size.



LOVELINESS
Beautiful metal gift package. Two sizes, $1.50 and $3.



STOCKING FILLERS
Fine and delicious candies . . . for fun or stocking.

LET THE WHITMAN DEALER
PARCEL POST
YOUR DISTANT SENDINGS

Addresses of Shops

THIS list gives the addresses of the various shops from which the Christmas gifts shown in this issue may be obtained. Except where otherwise noted, these shops are all located in New York City.

ARTHUR SMITH & FITCH CO., *Madison Avenue & 45th Street*

B. ALTMAN & CO., *Fifth Avenue & 34th Street*

ALLEN STUDIOS, INC., *Park Avenue*

BERGDORF GOODMAN CO., *754 Fifth Avenue*

BLACK STARR & FROST-GORHAM, INC., *594 Fifth Avenue*

BLOOMINGDALE BROS., INC., *Lexington Avenue & 59th Street*

ROSOMAN CAMPBELL, *48 East 49th Street*

CARBONE, INC., *342 Boylston Street, Boston, Mass.*

COLWELL COMPANY, *East 42nd Street*

ALFRED DUNHILL OF LONDON, INC., *622 Fifth Avenue*

OUELETTE FALLS, INC., *571 Madison Avenue*

GERARD, *East 57th Street*

GIMBEL BROS., *Broadway & 33rd Street*

THE GORHAM COMPANY, *6 West 48th Street*

HAMMACHER, SCHLEMMER & CO., *145 East 57th Street*

MARY HOWARD, INC., *123 East 57th Street*

WILLIAM H. JACKSON CO., *16 East 52nd Street*

LA FIESTA, *13 East 8th Street*

LEWIS & CONGER, *Sixth Avenue & 45th Street*

LOEDI-HAULTAIN, INC., *38 East 57th Street*

R. H. MACY & CO., *Broadway & 34th Street*

ALICE MARKS, *Lexington Avenue*

MAYHEW SHOP, *603 Madison Avenue*

MOSSE, INC., *750 Fifth Avenue*

NEIMAN-MARCUS CO., *Dallas, Texas*

NEWMAN-DECOR, INC., *30 East 23rd Street*

ORREFORS GLASSWARE SHOP, *155 West 57th Street*

OVINGTON BROS. CO., *437 Fifth Avenue*

JAMES PENDLETON, INC., *19 East 57th Street*

THE PILLOW SHOP, *522 Madison Avenue*

PITT PETRI, *Waldorf-Astoria Hotel*

WILLIAM H. PLUMMER & CO., *7 East 35th Street*

RENA ROSENTHAL, INC., *485 Madison Avenue*

W. & J. SLOANE, *Fifth Avenue & 47th Street*

STEUBEN GLASS, INC., *745 Fifth Avenue*

TATE & HALL, INC., *801 Madison Avenue*

JOHN WANAMAKER, *Broadway & 9th Street*

YAMANAKA & CO., *680 Fifth Avenue*



A MINIATURE Christmas tree trimmed with brightly colored, tiny glass balls and kept under a Victorian glass dome, as shown at the right, brings the old-fashioned holiday spirit into today's apartment. Treat heaps of larger colored balls or balsam sprays the same way. Ideas by Harry Richardson

Little Christmas

SMALL apartments, a minimum of leisure moments and modern living in general make the enjoyment of a real, old-fashioned Christmas almost an impossibility today. To provide a corner for the mammoth tree that spread its branches so beneficently over us and our gifts in our tender youth, it is now necessary to put half the living room furniture in storage for the holiday season. And taking time to bedeck the big city homestead in truly festive style is apt to interfere seriously with the fast moving careers of both Mother and Dad. Besides which Yule logs and such trimmings are a bit hard to find on city streets. What are those of us to do who will not be denied our bit of sentiment?

One solution is to treat one's Christmas spirit with some of that stuff that made Alice shrink to such minute proportions when she visited Wonderland and then tuck it under a Victorian glass bell as shown above. In this form it is kept conveniently on a small table or on the mantel shelf—unassailable by any hostility in its environment. A miniature tree trimmed with the smallest colored glass balls you can find and small bells and gold stars, will help recreate those precious illusions of childhood that we count on Christmas to bring back.

Ornament the table on which it stands with a small swag of laurel leaves and, if you have a tall screen, this can be used as a background, hung with larger swags of the leaves tied with big red satin bows.

Larger balls in blue and silver and cerise can be heaped up or small pine sprays arranged under these domes with gold stars pasted on the sides of the glass. Either of these would make a stunning mantel decoration used in pairs—one at either end. These ideas are by Harry Richardson.



The Gift that goes along

Give a Kodak

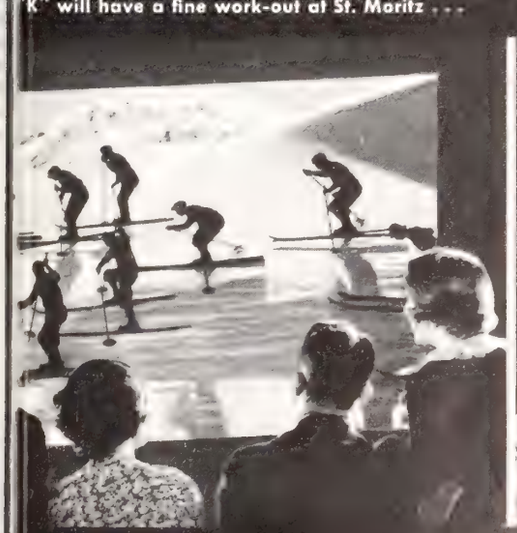
Christmas? It's a shame to waste everything we see on ourselves alone. The "K" keeps a perfect modern diary in movies. Using it is as simple as taking snapshots, yet its versatility matches the skill of the movie-making expert . . . Loads with full 100 feet of 16 mm. film. Price (case included) from $112.50. A dealer will gladly show you the "K" and samples of the movies it makes. Eastman Kodak Company, Rochester, New York . . . *If it isn't an Eastman, it isn't a Kodak.*

● Extra equipment for the "K" includes four telephoto lenses, for closeups of distant action; the wide-angle lens giving breadth of view in close quarters; filters for cloud effects and scenics; and the Kodacolor Adjustable Filter for gorgeous movies in full natural color

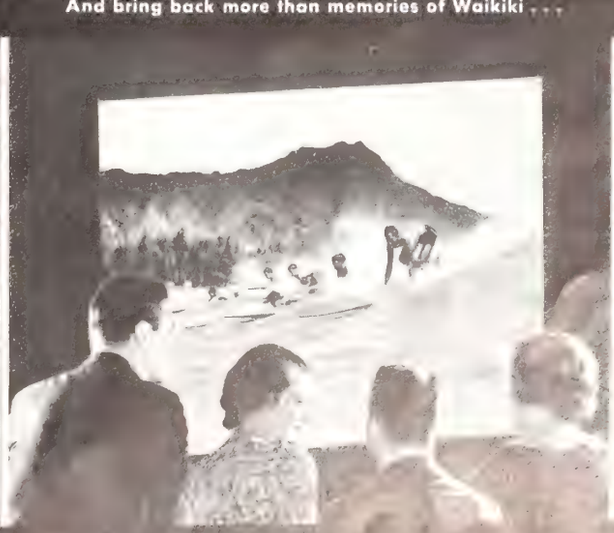
Ciné-Kodak "K"

EASTMAN'S FINEST HOME MOVIE CAMERA

"K" will have a fine work-out at St. Moritz . . .



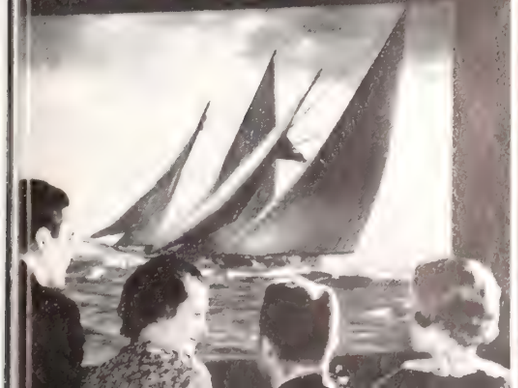
And bring back more than memories of Waikiki . . .



The Derby is a million-dollar spectacle made-to-o



e yachts seem to know the "K" is looking on!



Polo on Long Island has a pace the "K" admires





The Golden Key to the WEST INDIES and the CARIBBEAN



THE Great White Fleet *is* the key to the tropics. It opens enchanting doorways...to new shipboard pleasures aboard trim spotless liners that combine smartness with informality . . . and to fascinating ports where you, as guest, will be introduced to the charm of the tropics by expert hosts, afloat and ashore.

All staterooms are located amidships, facing the sea, made unvaryingly comfortable by the latest mechanical ventilation and appointments. Cuisine and service have been famed throughout the tropics for thirty-three years. And among your guest privileges are: permanent outdoor swimming pools . . . deck ballrooms . . . dance orchestras that have caught the ardent rhythms of these sunny lands.

Let the Golden Key open for you these doorways to new delights.

from NEW YORK — A wide selection of cruises of 10 to 20 days—variously to HAVANA, JAMAICA, B. W. I., PANAMA CANAL ZONE, COLOMBIA, S. A., COSTA RICA, GUATEMALA, HONDURAS. Rates vary from $130 to $245 minimum. Sailings Thursdays and Saturdays.

from NEW ORLEANS — Attractive cruises of 8 to 16 days — variously to HAVANA, GUATEMALA, HONDURAS, PANAMA. Minimum rates vary from $90 to $150. Sailings Wednesdays and Saturdays.

No passports required

Similar "Guest Cruises" from Los Angeles Harbor and San Francisco

Also through service from all ports

TO AND FROM **CALIFORNIA**

Apply any Authorized Travel Agency or Pier 3, North River, Foot Fifty-second Avenue, New York.

UNITED FRUIT COMPANY

Specially good meals

(CONTINUED FROM PAGE 59)

the juice, add a little beef extract and reduce to a glaze by boiling. When ready to serve, place the filets on a hot platter and glaze by pouring the reduced juice over them. Slice thin and serve at once with the rest of the juice in which they have been cooked, and to which you have added a little beef extract, 3 dessertspoons of vinegar, some salt and pepper, and which you have reduced by boiling to half its original quantity.

This is served with the venison, and a Chambertin 1919, 1923, or 1926, put in the dining room to *chambré* several hours before using.

PURÉE OF MARRON

Remove the outer skins from about 80 chestnuts. Put a little butter in a frying pan and sauté the chestnuts until the second skin comes off. Take from fire and remove all the skins. Cook the chestnuts in some consommé for an hour and a half. Pass them through a fine sieve with a wooden mallet. Just before serving, beat well with a little cream, plenty of butter and a little salt.

PHEASANTS IN CREAM

If for any reason you couldn't procure venison, pheasants in cream would be just as delicious. You will need at least 3 birds. Clean well, cover their breasts with strips of bacon and tie them up. Brown carefully in an iron cocotte with 3 or 4 tablespoons of butter and 8 shallots. Pour a little cognac over them and light it. Salt and pepper them and add 1½ cups of veal or chicken broth and cook in the oven for half an hour, basting frequently with the juice. Then add 1 quart of thick cream and ¼ cup of fresh grated horseradish. Let all this cook for another twenty minutes, continuing to baste with the sauce. Season to taste. Place birds on platter, carve, and then pour the juice over all. Serve with green peas in butter. Chambertin 1919, 1923, or 1926 will be equally good with the pheasants as with the venison.

LETTUCE SALAD

For the salad course, serve Boston lettuce, well tossed, treated to a French dressing and some chopped chevril or a little fennel.

CHEESE

The Camembert should be chosen with care. Make sure it is soft on the inside. Scrape carefully with a knife and cover sides and top with dried, rolled bread crumbs. Place on a green grape leaf, if possible, or decorate with a spray of parsley. Serve French bread and butter with the cheese.

STRAWBERRY AND ALMOND SOUFFLÉ

Blanch 1½ cups of fresh almonds and sliver them lengthwise, paper thin. Prepare 2 cups of thoroughly mashed strawberries, to which have been added 3 tablespoons of sugar. Now heat 1¾ cups of milk with ¾ cup of sugar. Make a smooth paste of 4 level tablespoons of flour and a little cold milk. Pour this gradually into the hot milk and cook two minutes. Remove from fire and add, little by little, 2 level tablespoons of sweet butter and then the yolks of 8 eggs, well beaten, and a few drops of curaçao. Stir into this the strawberry pulp and most of the almonds. Now beat the whites of 12 eggs until stiff, and fold these into the first mixture. Put it carefully into 2 well-buttered glass cooking soufflé dishes and sprinkle the tops of them with the rest of the almonds. Cook in a moderate oven for about twenty minutes. Two minutes before removing from oven sprinkle the tops with powdered sugar. Serve a bowl of thinly sliced and sweetened-to-taste strawberries with the soufflé.

Now we will plan the less formal party for those friends we see and dine with often. We mustn't let them think we have no culinary surprises left in our kitchen. Let's give them a gay, friendly party full of color and informality and really good food. This meal, also, we shall serve for twelve.

The setting should be seasonable and gay. Let's start with tinsel doilies. Have you heard of them? They come in 6", 8", and 10" sizes, and may be had in red, green, blue, and silver tinsel. If our table is suitable, we will use them directly on it, without any cloth. Red is the cheeriest, and besides will help build up to another pet love of Winter flowers, the red carnation. These we will use in tight bouquets in three porcelain urns down the middle of the table.

Byrrh will be served before dinner, instead of cocktails, at the temperature of the room, with Eatsum milk wafers toasted and buttered.

POTAGE CURÉE

Cut up 8 ripe tomatoes, cover with cold water, add the well-washed tops of 2 bunches of celery and 4 leeks. Boil slowly for an hour. In the meantime, peel and shred 5 or 6 big carrots. Wash and cut up fine, the white part only, of 12 leeks, and the white part of 2 bunches of celery from which you have removed as many strings as possible. Peel and dice 4 ripe tomatoes. When the first tomatoes have cooked an hour, put them through a fine sieve, getting as much of the pulp as possible. Add this liquid to the prepared vegetables and boil for an hour or so until the vegetables are quite tender. Salt and pepper to taste, and when ready to serve add a pint of thin cream which you have heated in a double boiler.

TRUITE SAUMONÉE BRAISÉE

Buy 2 salmon trout and have the fish man clean them well. Wipe clean with a wet cloth. Wrap slices of bacon around them, tying it on with flat white tape. Brown several slices of onion and carrots in butter and add to them 2 cups of white dry wine, ¼ cup of fine cognac and a bouquet of parsley, thyme, and bay leaf. Put the fish in a fish roasting pan and pour this juice in the bottom. Cover the fish with well-buttered papers and put on the lid of the roasting pan to seal hermetically. Set in the oven to cook. Baste frequently, removing and

(*Continued on page* 80)



Miss Richardson's Bergdorf-Goodman gown is golden beige satin; the [illegible] is full length.

Camels
are made from finer,
MORE EXPENSIVE
TOBACCOS—Turkish
and Domestic blended
than any other cigarette.

Camels are Milder!

"Keeping on the go is easy now"

says MISS MIMI RICHARDSON

Luncheons, teas, dinners, dances—through crowded days a debutante must be gay, vivacious, at her best all the time.

"I can dance all night long and never feel tired if I smoke a Camel now and then," says Miss Mimi Richardson, daughter of Mr. & Mrs. Courtlandt Richardson of New York, who was voted the most popular debutante of her season.

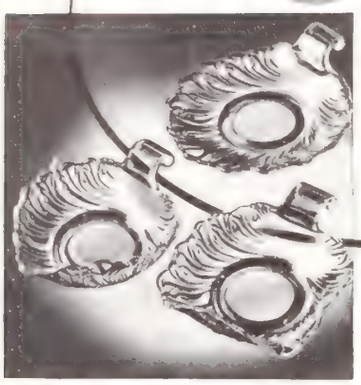
"Smoking a Camel is the quickest way to relieve fatigue that I know. It always gives me a 'lift.' And I love their taste. They seem to be milder and smoother than other cigarettes, for, even if I smoke more than usual, Camels never upset my nerves."

Smoking a Camel does release your latent energy in a natural, harmless manner. Fatigue vanishes, your spirits rise—and you can safely enjoy this "lift" as often as you want because Camels never affect healthy nerves.



for Christmas Presents

Fostoria Suggests



Three charming table accessories—ideal for bonbons, almonds, and lemon slices.



Tiny birds for almonds—leaves of glass for salt—in crystal or colors.



This new tea warmer has a tiny candle in the base which does the trick beautifully.



The graceful bubble candy jar in crystal or in Fostoria's gem-like colors.



Two outstanding examples of strikingly modern design: the cylindrical and "triple ball" cocktail shakers.



Has any home enough decanters? No! So here are two of unusual beauty, ideal for fine wines or liqueurs.

THESE are just a few of Fostoria's almost endless creations in beautiful glassware. Be sure to see the new Fostoria stemware and dinnerware in both crystal and colors, including the most glamorous color development in glassware—Fostoria's Oriental Ruby. Write for our free booklet, "Correct Wine and Table Service". Fostoria Glass Company. Moundsville, W. Va.

Fostoria

THE GLASS OF FASHION

Green Christmas

(CONTINUED FROM PAGE 56)

England it was believed if a sprig of Holly that had been used in church decorations was preserved it would insure the owner a lucky year. The opinion also prevailed that "according as to whether smoothe or rough-leaved Holly is taken into a house at Christmas, so will the wife or husband be master for the year." "In touching the Holly or Hulver-tree if it be planted about a house, whether it be within a city or standing in the country, it serveth for a counter-charm and keepeth away all ill spells or enchantments and defends the house from lightening . . . of so admirable a nature is the Holly Tree."

After quoting several of these superstitions that doubting old Thomas, John Parkinson, in his *Theatrum Botanicum,* 1640, says "this I relate that you may understand the fond and vain virtues of those times which I would to God we were not even in these days tainted withal."

There was always a good deal of feeling about the putting up and taking down of Christmas greens. It was thought unlucky to take them into church or dwelling before Christmas eve and no less unlucky not to get them down before Candlemas eve. It was asserted that as many leaves of evergreens as were left in the house after Candlemas eve, so many naughty goblins would make their appearance to frighten the inmates. And if a leaf or berry be found in a church pew after that date some member of the family would die within the year. It is related of an old lady that so fearful was she of this belief that she always sent her servants to clear her pew of every vestige of this death-dealing material.

No holiday custom exerts a stronger spell over the imagination than does the burning of the Yule log or "clog." This great log, or sometimes the root of a tree, was brought indoors with great ceremony, song and merry-making and laid across the hearth on Christmas eve. It was properly lighted with a brand from last year's log that had been carefully put away and preserved.

During the burning, music was played and carols sung, and the servants were brought in and plied with cider. Sometimes the Yule log was a bunch of Ash twigs or a fagot bound together with bands or withes, and as each withe burned away a fresh jug of cider was brought in "the men who made up the fagot taking care to put as many bands around it as possible to insure a good supply of drink." Washington Irving in *Old Christmas* says, "While it lasted there was great drinking, singing and telling of tales. Sometimes it was accompanied by Christmas candles, but in the cottages the only light was from the ruddy blaze of the great fire. The Yule log was to burn all night; if it went out it was considered a sign of ill luck." The narrow hearths of today (where any exist at all) are not hospitable to this most beautiful of Christmas customs, but it is worthy to be preserved wherever possible.

The old word Yule links us closely to the sun-worshiping Northern races and is supposed to originate in a word meaning to revolve, referring to the sun, which has now made another revolution and come round again to the beginning of a new year.

Besides the cider, the Wassail Bowl was much in evidence both at Christmas and New Year's, the latter presumably enjoyed by the squire and his fortunate guests. According to Irving it was a beverage on whose skilful mixture the squire particularly prided himself "as it was too obstruse and complex for the comprehension of an ordinary servant. It was a potation, indeed, that might well make the heart of the toper leap within him, being composed of the raciest wines, with roasted apples bobbing about the surface." It was also frequently made of ale highly spiced. In "Poor Robin's Almanac" is this stirring old Wassail chanson:

The browne bowle,
The merry browne bowle,
As it goes round about-a,
Fill
Still
Let the world say what it will
And drink your fill all out-a

The deepe cann,
The merry deepe cann
As thou dost freely quaff-a,
Sing,
Fling,
Be as merry as a king,
And sound a lusty laugh-a.

The word "wassail" is a salutation and is said to derive from the Anglo-Saxon *Wæs Hael*—be whole, be well.

The Germans are said to have given us the Christmas tree. Dickens called it "that pretty German toy." But the use of decorated trees at the winter festival reaches far into antiquity. The stories of the origin of the Christmas tree are many. A pretty one is that St. Boniface, or St. Winnifred, once happened upon a party of Druids celebrating their winter festival beneath a mighty Oak and about to offer a human sacrifice, to curry favor with the Thunder God. The good saint prevailed upon them to turn their thoughts from such idolatry towards the living God. The sacred Oak was cut down, and as the monarch of the forest fell a lovely slender fir tree sprang up in its place, pointing its green spire towards heaven—a miracle it seemed to the onlookers.

In pagan times the trees were decorated with gold and silver ornaments in the likeness of the sun, the moon and the stars, and while these same ornaments are still used, from the top of the tree the Christmas angel, with gauzy wings, or the fat and benign St. Nicholas presides over the pagan symbols, reconciling the pagan and the Christian.

I well remember the great Christmas tree, cut from our own woods, that was reared on Christmas even in the center of our dim old library when I was a child. There it mingled its vigorous fragrance with the smell of dust and old leather, the while my mother stood by and repeated from Isaiah, "The glory of Lebanon shall come unto thee, the fir tree, the pine tree and the box together to beautify the place of my sanctuary." And she always added "God bless all those beneath this roof. Merry Christmas."



IMPORTANT INSURANCE AGAINST THE FUTURE

Our standard bottled-in-bond (as distinguished from pre-prohibition stocks of famous old whiskies will of course always be available, including such favorites as *Old Taylor, Old Grand Dad, Blue Grass, Old Mc Brayer, Black Gold, Bourbon de Luxe, Sunny Brook, Mount Vernon, Old Ripy, Bond & Lillard* and *Boone's Knoll.* As a safeguard of quality and adequacy of supply in future we are selecting and retiring for aging between 25,000,000 and 30,000,000 gallons from this year's distillations

THE *Christmas Gift* WORTH GIVING IS THE GIFT YOU'D LIKE TO KEEP

And who wouldn't feel that way about these 12- to 18-year-old pre-prohibition "vintage" whiskies!

The selection of gifts for adults is a very puzzling business. Tastes differ so subtly that anyone who picks out, say, an acceptable Christmas tie for his fellowman is either a hero or a genius.

The safest Yule solution, particularly when acquaintances, associates and business friends are involved, is that favored for centuries in Europe:

Give a beverage . . . a rare and choice beverage. Send the very essence of Christmas cheer in a bonded package.

The whiskies illustrated on this page should solve your major gift problems.

They range in age from 12 to 18 years. Most of them were laid down in charred oak before the days of prohibition. Time has made them soft and delicate — and noble! You'll savor the mellowing virtue of barreled years in their ripe bouquet.

In short, they're aristocrats of the old order. They never can happen again. They're just about gone and it's easy to get poetical about them.

To give a friend a bottle, or a case, of these rare old "vintage" favorites for Christmas, is giving a gift you'd like to keep yourself — the one kind of gift that's genuine giving.

THIS EMBLEM NATIONAL DISTILLERS PROTECTS YOU

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Exchange your present Kitchen for *One like this!*



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Once the old kitchen has disappeared and your new, smart one has taken its place, step into the room and look around you. What a change! Brilliant, shining, reflective walls. Soft, harmonious color-tones, impeccable in taste. A new richness and elegance of atmosphere. A feeling of greater airiness, light and spaciousness.

More than that, you'll know that this new-born beauty will be permanent. For Carrara Walls never check, craze, stain, absorb odors, or fade in color. And you can keep them spotlessly clean by merely wiping them down occasionally with a damp cloth!

Find out about Carrara, the modern structural glass . . . how it can transform your present kitchen, how surprisingly little it costs. Let us send you our folder containing complete information and colored illustrations of bathroom and kitchen installations. Pittsburgh Plate Glass Company, 2269 Grant Building, Pittsburgh, Penna.

Here is an example of how Carrara Walls can assist in the transformation of a kitchen, giving the room new life, new beauty, new personality. A gleaming wainscoting of Ivory Carrara, with base trim of Black Carrara, assures sanitation, good looks and easy cleaning. Upper walls are finished in Suntone Wallhide, The "Vitalized Oil" Paint, and the ceiling in a contrasting shade of Wallhide. Table and cabinets are finished in appropriate colors of Waterspar Quick-Drying Enamel.

CARRARA

The modern structural glass

A product of

PITTSBURGH
PLATE GLASS COMPANY



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Drat those masons

". . . The workmen let cement fall on the lovely red bricks of my garden path—and it rained! Now there's a horrid white film over everything. How can I take it off?"

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• House & Garden to the rescue—with a return mail letter telling the masons' own secret of cement-from-brick-removal—a 50-50 solution of muriatic acid and water, followed by a good hosing down.

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● Different in other ways, too. Richer in flavor. Better in body. More pleasing in bouquet. Somehow more satisfying. You can't judge Dewar's by any standards but its own.

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When resting at the Ambassador pool, between rehearsals of Los Angeles society's famous annual charity show, "Twenty Little Working Girls," given by the Assistance League, the photographer caught Miss Daisy Parsons and Mrs. Alexander Black enjoying a real Hawaiian "Here's How," made with DOLE Pineapple Juice.

"Here's How" for "Two Little Working Girls"

For a refreshing drink, there's nothing quite like a genuine Hawaiian "Here's How." Simple to make: Start with one-third of a glass of DOLE Pineapple Juice (unsweetened in the vacuum-packed can), one-fourth glass any other fruit juice—or one-fourth glass of your favorite mixer—plus half a lemon, seltzer, and cracked ice.

In the Appalachians

(CONTINUED FROM PAGE 55)

beckoning one ever onward, to penetrate farther into the hills which it half enfolds. In the clear dry air of the West, lines and contours stand out with photographic distinctness and the perspective is altered so that distances are deceptively shortened. The soft haze of the Blue Ridge and the Great Smokies produces a directly opposite effect. Outlines are dimmed and merge into a mysterious beyond that lures one to penetrate just a little farther into half revealed vistas.

These are to me the chief charms of the eastern mountains and woodlands, attractions which are strong enough to draw me back again and again whenever opportunity affords, to see what further can be discovered.

Along with these general impressions there are innumerable spots which stand out in memory with photographic clearness. From the Berkshire Hills and Catskills, to the Blue Ridge and Great Smokies, kindly folk who know my interest in flowers have taken me to their particularly treasured beauty spots. In every section of this range there are secluded dells and sheltered nooks which hold perfect displays of some of the well loved flowers.

There was, for example, a tiny valley in the Litchfield Hills of northwestern Connecticut, filled to overflowing with the yellow slippers of *Cypripedium pubescens.* Mingled with them in lesser numbers were a few of the purple bowls of the pink Lady-slipper, *Cypripedium acaule,* and the exquisitely tinted rose and white blossoms of *C. spectabile,* the queen of the American section of the family. En-route to this tiny dell we found a number of the purple and white Showy Orchis, *Orchis spectabilis,* to make it a perfect Orchid day, one which still stands out in memory as the greatest aggregation of these tropical-looking beauties in my experience.

Another spot in these same hills comes to mind—a miniature sphagnum bog, illuminated with the pure white spires of the White Fringe-orchid, *Habenaria blephariglottis,* about whose bases were growing myriads of tiny Sundews engaged in their insect-trapping activities.

As I turn the pages of memory there comes to mind a wooded bottom, absolutely carpeted with the soft blue of the Blue Phlox, *Phlox divaricata,* except for the denser thicket where blue and yellow Violets competed for first place with the lacy foliage and spikes of dangling pantaloons of the Dutchman's-breeches. Along the edges of this same bottom were Jack-in-the-Pulpits, queer-looking customers which somehow never seem to fit into the landscape.

There is still a thrill in the thought of a Virginia hillside grown up with a straggly growth of Scrub Pine which merged toward the creek bottom with Persimmon and Tulip, the entire semi-shaded slope sprinkled with the showy blossoms of the Pinxterbloom, *Azalea nudiflora.* Intermingled with it was the distinctive personality of the Bird's-foot Violet, *Viola pedata.* This is the most strikingly beautiful of American Violets, its cut foliage and huge upturned faces of violet and blue mak-

(*Continued on page* 82)

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Remember the name and look out for substitutions...for Noilly Prat is the *original* dry French Vermouth...the Vermouth so good that 90% of all French Vermouth exported from France is Noilly Prat!

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Stair Climbing Relief

PROVIDE a Shepard automatic HomeLIFT for those loved ones who find stair-climbing difficult. Fully automatic, yet simple and safe. Children and older folk can operate by touching a button. Will not move unless every safety precaution has been taken.

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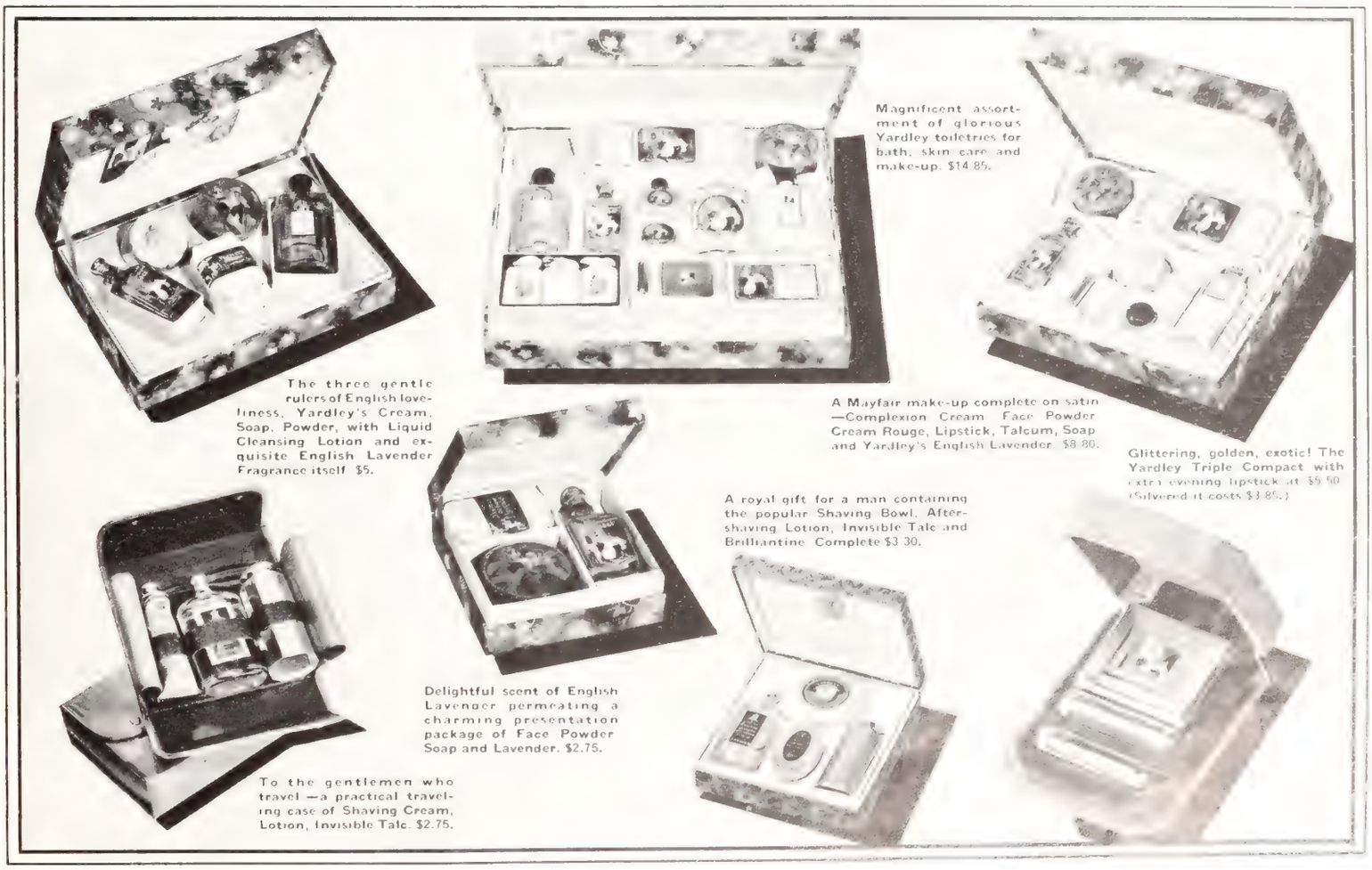
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From Bond Street to Burma, from Mayfair to Madagascar, you'll find women whose flashing English loveliness varies not a hairbreadth. They form an international aristocracy of beauty with headquarters at 33, Old Bond Street, London. From this charmed (and charming) circle springs the tradition of Yardley gifts at Christmas. For years they have given as they would receive, to suit their own exquisite taste!



The three gentle rulers of English loveliness, Yardley's Cream, Soap, Powder, with Liquid Cleansing Lotion and exquisite English Lavender Fragrance itself $5.

Magnificent assortment of glorious Yardley toiletries for bath, skin care and make-up. $14.85.

A Mayfair make-up complete on satin —Complexion Cream, Face Powder, Cream Rouge, Lipstick, Talcum, Soap and Yardley's English Lavender. $8.80.

Glittering, golden, exotic! The Yardley Triple Compact with (extra) evening lipstick at $5.50 (Silvered it costs $3.85.)

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No NEED for the American gentlewoman (and wise men will also notice!) to trouble many busy days with finding graceful gifts. Yardley gifts could be no more exquisitely thoughtful, more royally welcomed if you'd spent personal centuries (as we have) refining their excellence.

What could you give more flattering than the whole enchanting content of a Mayfair dressing table laid on gleaming satin — more distinguished than these toilet luxuries that bear a royal crest and original Bond Street, London, wrappings!

The exquisite fragrance of English Lavender mingles with pine and holly the world over against the most aristocratic backgrounds. And even if you've just begun your shopping, those whom you remember will not guess it — for down to the tiniest platinum-surfaced lipstick each bears the stamp of your own flawless taste.

You will find these perfections at your favorite [illegible] selection in your nearest finer shop! Write for our booklet "Suggestions in the Mayfair Manner" (12-HG) too!

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HUMIDIFY FOR $25

• Here is humidification at its finest—the Walton Portable Humidifier, to moisten the dangerous dry air of your house and overcome steam-heat winter hazards.

• Better health for you and your children—fewer colds. Lower fuel bills without loss of comfort—moist air *feels* warmer than dry. Less odor from smoke and cooking—air washed and re-circulated. No dry-cracking of walls and furniture.

• Quiet—economical to operate (using the equivalent of a 25-watt electric bulb). Container is made of Fulper Pottery holding 1½ gallons of water and evaporating approximately 1½ pints an hour. This beautiful pottery humidifier is available in green, blue, white and gunmetal finishes. The Walton Humidifier* is carried by the finest stores in the country—or obtainable from

A. G. A. COMPANY, Elizabeth, New Jersey
(MFRS OF AGA STOVES)

The Walton Humidifier is also obtainable in heavy gauge copper container—holding two gallons of water and evaporating at the rate of 1½ pints an hour, and finished in statuary bronze. Price $37.50.

Specially good meals

(CONTINUED FROM PAGE 76)

replacing the paper each time. Cook about thirty-five minutes. Place the fish on hot platters and keep in warm place. Reduce the juice and then add, little by little, ½ pound of butter. Pour some of this over the fish. Decorate with lemon and parsley and send to the table with the rest of the sauce in a separate bowl and a dish of little potato balls, plain boiled.

Serve with this well-chilled Clos de Vougeot blanc, premier cru 1915, 1919, 1923, 1926, or 1929.

CANARDS AUX OLIVES

You will need 4 ducks. Clean them well inside and out with a damp cloth and stuff with a dressing made as follows:

Sauté the livers slightly, in a little butter, to a golden brown—then pour some cognac over them and light it. Let it burn out. Next remove the pits from four 8½-ounce cans of large, ripe olives and chop them very fine. Also chop the livers very fine and add them with their juice to the olives. Then add to this 2 pounds of the filet of raw veal, put through the grinder twice, and 5 shallots chopped or grated very fine. Salt and pepper to taste, mix lightly together, stuff the ducks and sew them up.

Put the ducks in a large roasting pan for which you have an airtight cover, but don't put the cover on. Put the pan in a hot oven and roast until the ducks become a golden brown. In the meantime, peel and slice thin 20 little carrots, an equal quantity of small white onions left whole and 4 shallots. When the ducks are brown, remove from the pan, pour off all grease and wash the pan. Now put a fresh lump of butter in the pan and 4 thin slices of salt pork cut in little squares, and then the onions and shallots. Set on the fire and brown the onions carefully. Then add the carrots and a little cheesecloth bag containing 4 cloves of garlic, a small handful of fennel tops, 4 small bay leaves, 1 level teaspoon of thyme and a little parsley. Lay the ducks on this bed, salt and pepper them, sprinkle with a dash of nutmeg and pour over all 4 cups of hot chicken broth.

Cover and simmer very gently on back of stove for one and a half hours, adding more bouillon if necessary. Watch carefully so that the carrots don't burn. Half an hour before serving, add several teaspoons of good cognac and a 16-ounce glass of green, pitted olives. Put in a moderate oven, without the cover, and continue to cook for another half hour. Drain off almost all of the juice and remove as much grease as possible from it. Add to it a tablespoon of beef extract and reduce almost to a glaze. Put the ducks on 2 hot platters, pour the glaze over them, carve them and put the carrots and olives around the edge. Decorate with parsley and serve at once. Serve Médoc, Château Haut Brion, premier cru 1920, 1924, 1926 or 1928, put in kitchen to *chambré* half an hour before serving.

CHICORY SALAD

Toss chicory well in French dressing with some chopped chevril and two or three hard boiled eggs sliced in it.

PEARS IN COINTREAU

Peel 18 perfect, firm Bartlett pears, leaving them whole on their stems. Put immediately in cold water with a few drops of lemon juice so that they won't turn black. In the meantime, make a syrup of 6 cups of light brown sugar and 9 cups of water. Boil for a few minutes, then put the pears in and cook until tender and transparent but not mushy. Fill a teacup with cointreau, and when the pears are done lift each separately and dip it in the cointreau until well saturated. Put them in a big glass dish, piling in a pyramid if possible. Continue to boil the juice until moderately thick, then add the cointreau in which the pears were dipped and pour gradually over the pears. Put in refrigerator to chill.

An hour and a half before dinner is announced, empty a pint of thick cream into one of the trays of the refrigerator. When ready to serve the pears, this cream should be just crystallized and not quite stiff. Put it into a very cold silver bowl and pass with the pears.

RICH ROLLED COOKIES

Chop fine a few unsalted pecans. Cream ½ cup of butter, add ⅓ cup of granulated sugar. Beat an egg well, add it to the butter and sugar and add 1 teaspoon of vanilla. Sift into this ¾ cup of flour. Mix well and drop in tiny teaspoonfuls, far apart, on well-buttered baking sheets. Spread thin with a wet knife and sprinkle a very few chopped nuts on each. Bake in an oven, 375° F. When the cookies begin to brown around the edge, which is almost immediately, open the oven door, and with a palate knife remove, one by one, and roll, nut side out, immediately. If they are too cooked or are allowed to cool they will not roll.

Clear the table completely after dessert and serve hot black coffee at table. Then have the snapdragon brought in.

SNAPDRAGON

Cluster raisins from which the seeds have been removed are heaped in the center of a large silver platter. About a small cup of good strong cognac is poured over them. This is placed in the middle of the table. The host then strikes a match and lights the cognac, and with a silver spoon spreads the raisins all around the platter, and keeps ladling the burning brandy over the raisins to keep it lighted. The guests then dip their fingers in and swiftly retrieve a raisin at a time and pop it into their mouths. Be careful not to put in so much cognac that the blaze will rise high. It would be well to experiment with this dish previous to trying it out at table.



Charles
The Second

Treasure

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ELEGANCE enters the home again. Gone are the pinched and meager gestures of difficult days . . . back comes the open house, lavishly beautiful and generous hospitality. Right in the mood is this newest of our designs . . . Charles II. Does it not reflect [illegible] stodginess, and elaborate without ostentation? Is it not the type of silverware which can grace a gracious table for many generations to come? Imagine this Sterling silver in your own setting, with your fine china and linens. Imagine the weight and "feel" of its modeling. Charles II . . . let it add an authentic note of timeless beauty to your home. There is an excellent Jeweler in your community who can show this exquisite silver. Write us for his name, addressing Dept. B-23.

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Acknowledgments to

"CHESSIE"

the Chesapeake and Ohio kitten

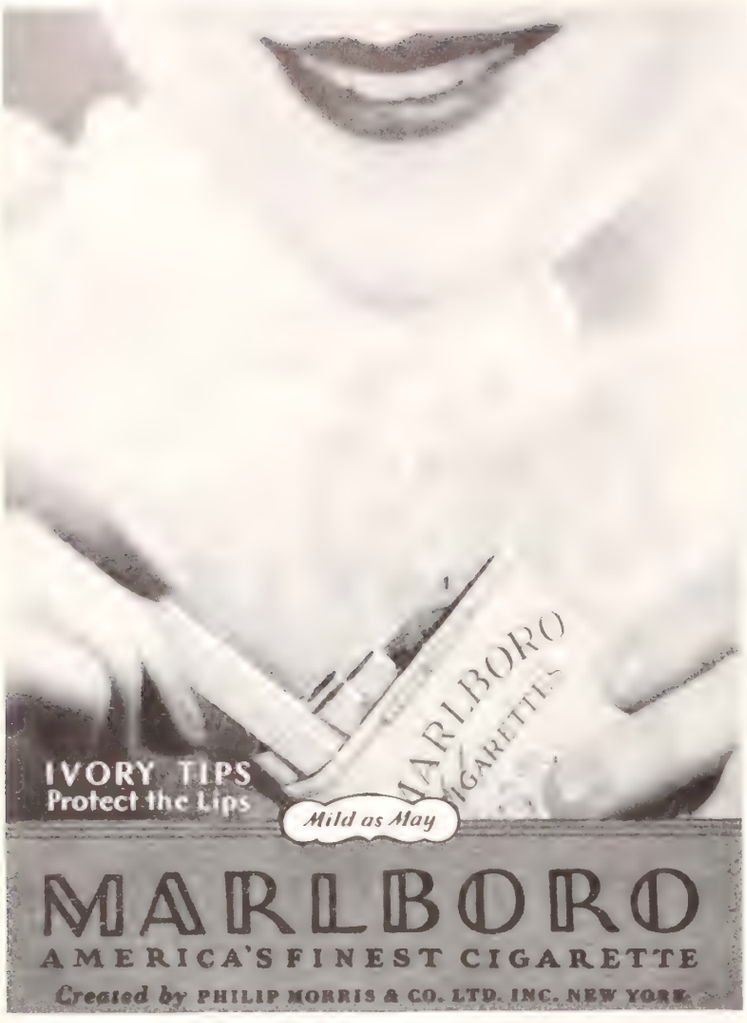
A year ago we found you, a lonely little kitten looking for a home. You found one, and we found a friend. ∾ ∾ When we published your picture, a lot of folks said: "Who ever heard of using a gol darned cat to advertise a railroad!" ∾ ∾ But you told 'em, Chessie! Kids wouldn't go to bed unless you were near. Families called on us to settle dinner table arguments over whether that was your tail or your paw on the pillow. Overnight, you became The Kitten of the Hour. ∾ ∾ But more than that, Chessie, you suggested as no array of high-pressure language could do, the supreme comfort of Chesapeake and Ohio's genuinely air-conditioned trains. The sight of you, on The George Washington, snuggled drowsily down for the night under the soft, clean, cool linen made travelers want to come and try it. And they still are coming, and bringing their friends with them. ∾ ∾ And for all of that, Chessie, we're grateful. And so are the legions who *Sleep Like a Kitten.* ∾ ∾ We're going to use your picture with the two little Chessies, on our 1935 calendar, knowing full well there won't be enough to go 'round.

George Washington's Railroad

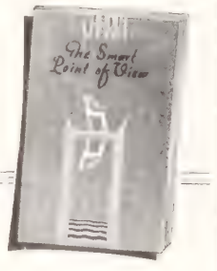
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To receive the Booklet and the "Charm-Test" write to:

MARGERY WILSON 1145 FIFTH AVE. 22ND NEW YORK, N. Y.

In the Appalachians

(CONTINUED FROM PAGE 78)

ing an ensemble that lifts it from the ranks of good Violets to first place in the entire American section of the family. In fact, it exceeds in beauty any of the much touted European and Asiatic species which I have been fortunate enough to see.

There are memories of happy days spent tramping the wooded slopes of north Jersey and adjoining parts of Pennsylvania—to find the pale faces of Hepatica peering from beneath the leathery leaves, or the curious leaves of the Mayapple forming twin umbrellas over a single half-nodding white flower.

Once, not so very long ago, a friend took me, as a very great favor, to an unnamed spot in Maryland where the Trailing-arbutus still sprawled in great festoons down a gentle slope, filling the entire woodland with an exquisite fragrance and delighting the eye with the waxen white and pink-tinted blossoms. Through and among them were scattered Hepaticas already in bloom and the long narrow leaves of the Erythroniums, giving promise of a later display.

Once I was fortunate enough to find an Oak knoll completely undergrown with giant clumps of the Interrupted Fern, *Osmunda claytoniana,* which is the most luxuriant growth of Ferns I have ever seen outside of the Coast Mountains of Oregon and Washington, while not far away a small swamp was filled to overflowing with crowded plants and more crowded butter-yellow blossoms of the familiar Marsh Marigold, *Caltha palustris.* This same little bog, later in the season, yielded an equally imposing display of Closed Gentian and the queer-shaped flowers of the White Turtlehead, *Chelone glabra.*

Down in the mountains where Virginia and Tennessee meet are Rhododendron-clad slopes whose dry points and rocky promontories are decorated with straggling banners of the Moss Phlox, *P. subulata,* which has not only taken kindly to cultivation, but has furnished garden varieties of richer color and larger flowers. So successful has it been as a rock garden plant that none of the pampered beauties cultivated for ages can exceed it in floriferousness or color tone. It comes in white, pink and lavender, and deserves to rank as one of the best dozen or so rock garden plants of the world. It is another of the all too infrequent wild things that not only grow well in cultivation, but actually blossom more freely than in the wild. Among its numerous cultivated forms, G. F. Wilson, a clear pale blue, and Vivid, a startling pink, are outstanding. Both have large flowers and a floriferous habit which results in great sheets of bloom where the plants remain undisturbed.

Another of the little native Phlox, *P. amoena,* has been equally successful as a garden plant, but it does not have quite the appeal of its more prickly relative. It is not quite so dwarf nor are the color tones quite so pure, though it is a garden plant of first rank which suffers only in comparison with its aristocratic cousin. In the wild it prefers the dry hillsides from the Potomac southward, but is perfectly at

(*Continued on page 87*)

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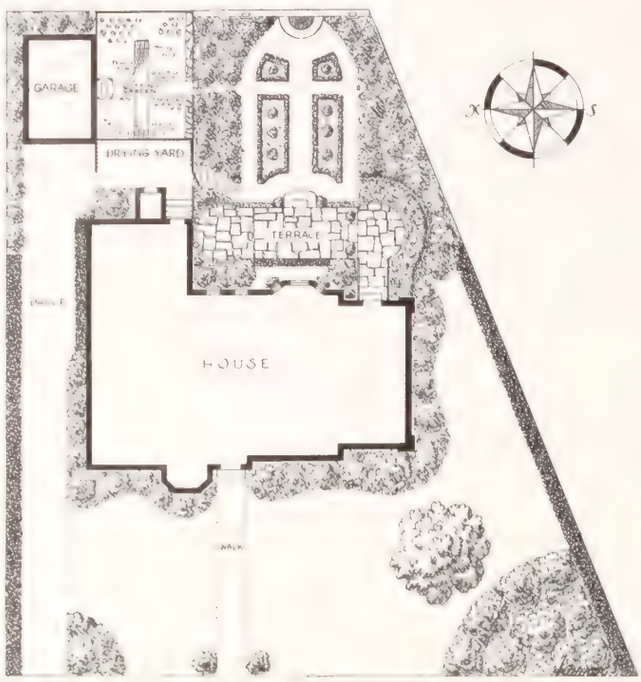
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A secluded Eden replaces chaos

(CONTINUED FROM PAGE 67)



THIS plot plan of the city estate shows the relationship to house and terrace of formal garden, cutting garden and the necessary garage, drive and drying yard

in that it dries quickly, is easy to keep clean and provides an even flooring for the card or luncheon table.

In order not to have a too abrupt descent from sun room to terrace proper, a semicircular adjoining terrace, two steps above the main level, was installed and proved to be an artistic triumph as well as a convenience, for it prompted the balancing semicircular development on the opposite end of the terrace—utilized ever since, weather permitting, as an open-air dining room. These rounded terminals, however, looked unfinished—lacked something; until one happy day while I was browsing through a country graveyard, a pile of antiquated iron fencing, apparently junked, became the solution of this problem. When the Yankee superintendent was asked his price, he named two dollars. Finding payment immediately forthcoming, his countenance, with characteristic New England shrewdness, saddened as the thought came that he might have got more! When I, with the same New England shrewdness, tried to beat a hasty retreat with the coveted bargain before he changed his mind, and found myself bringing up the rear of a tortuous funeral procession, it was my turn to register chagrin. As I gaze on what is now an encircling balustrade resplendent in white paint, I wonder if those whom it guarded in its pristine glory are quite safe in their last resting place.

This find was the inspiration for the iron chains and tassels festooning the six posts around the dining enclosure, against which were planted Dr. Van Fleet roses. Here a hedge could not be used for lack of space, yet height was necessary to balance the corresponding end of the terrace.

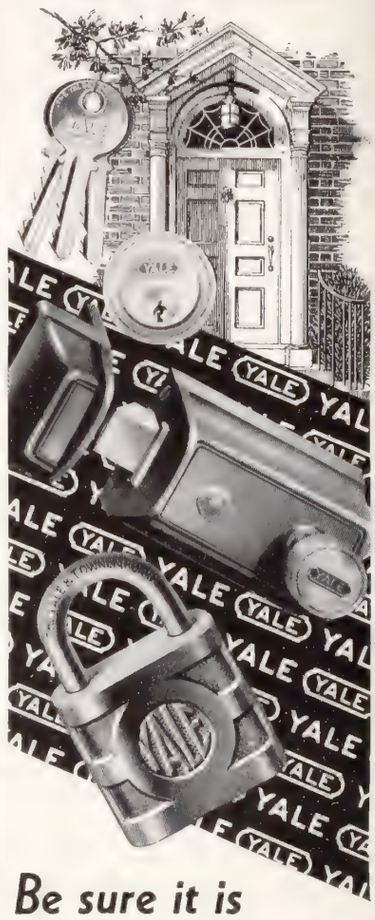
With the frame of the garden picture complete, there remained the subject of flower beds and walks—the latter for the sake of neatness (a very important consideration in the town garden) to be of gravel. Sod too soon wears shabby in spots; too quickly grows shaggy in other spots and is uncomfortably soggy after rain or watering. Blue slate was used for color harmony—creating, with the Heliotrope chosen for the bedding plants, a bluish haze suggesting to the imaginative a bit of mist on the moor—or perhaps the breath of Clytie suspiring for her lost love. Standard Heliotrope and Fuchsia relieved the flatness of the beds and also supplied a bit of Victorianism. Roman Boxwood furnished border symmetry and an Old World charm to supplement the urns and wall. Bricks, on end, outlined the beds—and for one who like myself is sole caretaker, this is a helpful hint, for that sort of edge stays put, retains the gravel and prevents the invasion of weeds; in fact, is always presentable even though neglected.

The terrace accessories were selected from the standpoint of practicability and comfort, pure white wicker furniture upholstered in pink and blue plaid being chosen to complement the white railing and form effective silhouette groupings against the dark background of Arborvitæ hedge, with ground covering of violets separating house and terrace. Iron furniture interspersed a reminiscent touch and remains a decorative note in winter, or when the more perishable pieces have to be whisked in[illegible] in summer showers—a contingency worthy of consideration when planning a garden in New England.

An outstanding feature as a point of interest for the small upper terrace

(*Continued on page* 86)

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A secluded Eden replaces chaos

(CONTINUED FROM PAGE 84)



Looking through the formal garden, from the center of the cutting garden, this vista, culminating at an old-fashioned iron stable-boy hitching-post, greets the eye

[illegible] a problem—solved in a junk shop. A rusty urn, now bedecked in a coat of salmon pink and spilling forth white Lilies and Ivy, stands supreme above her, perhaps, over-time companion, the graveyard fence. Thus surrounded, it is easy to loll on a lazy morning and watch the birds in their bath. Across this line of vision, a path leads to the cutting garden through a pleached alley of hemlock, arched and clipped inside but on the outside left to mix informally with the surrounding greenery.

If one is not too lazy one is urged to move through the ministrations of a too-insistent sun, a walk down the path and up two steps under the hemlocks will lead across a brick-paved walk to a blue-cushioned seat in shelter against the garage wall which is concealed by woodbine, so cool in summer and warm and riotous when frost-touched. A blue-cushioned seat and the exotic blooms of the Clematis Ramona, spiraling upward, invite you in to rest. Sitting there, in the seclusion of evergreen wall and fence, the latter boasting morning-glories that vie with heaven itself for color, one's glance is directed back through the pleached alley to the end of the path where a truly Victorian statue seems to invoke the dryads in the surrounding trees: a jocky-clad, one-time hitching post deposed, alas, through the advent of the Machine Age.

Thus, out of chaos came form and beauty; and I looked upon it and called it good.

Through the day with the autocrat

(CONTINUED FROM PAGE 64)

heart, or whatever cutter happens to be handiest at a time when minutes count. With the very point of a sharp, small knife cut around the edge about a quarter of an inch down from the top to form the flange, and then carefully scoop the center out to within one-half inch of the bottom. Take this soft bread out with a fork. Toast these [illegible] in the oven and turn frequently so they brown evenly.

Lacking the time to prepare the croustades, try the creamed cod fish, the minced chicken or any other [illegible] over concoction on French toast instead of plain, dry toast. Even so slight a departure from the usual will help to raise the dish from its hanging-around-the-ice-box doldrums. But all that is, so to speak, only scratching the surface of toasted versatility. There are occasions when you will wish to really make an impression with special guests, and for those times you will reserve such delectable appetite-provokers as anchovy rolls—very fresh white bread cut very thin, spread with a paste of anchovy and butter, rolled, held with a toothpick, placed in a pan and toasted quickly under the broiler. Or cheese sticks, long strips of bread spread with cheese and toasted in the same way.

Or if the event is a tea, and you are devoted to cinnamon toast, go back to your childhood days and paper cut-outs, only substitute bread about a quarter of an inch thick for paper. Cut rings in the bread, toast these dry under the broiler, have melted butter

(*Continued on page 87*)



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Wanderings in the Appalachians

CONTINUED FROM PAGE 57

home in [illegible] over [illegible] territory.

There are numbers of others which have taken kindly to cultivation and which now appear regularly in gardens. Among them are the Trilliums, all good whether they be the big pure white *T. grandiflorum* or the red and white blossoms of the Painted Trilliums. The False Solomonseals are common to both eastern and western mountains, but the more luxuriant Solomonseal (not found in our western forests) produces a tropical foliage effect equaled by few of our woodland displays, to say nothing of the rich effect of the blue berries arranged along the stem in the leaf axils.

Locality makes little difference in the eastern mountains. Wherever it may be, woodland flowers in abundance will be found, particularly in early spring. In fact, the early spring blooming is emphasized as many of the plants are developed to flower and make seed before the tree foliage forms the dense summer shade. Later in the season the floral display is in the open places in mosaics of yellow and blue, as the Goldenrod and fall Asters shake out their myriad blossoms, not only to edge the woodland, but to decorate the roadsides as well. Among the Goldenrods, the plumed forms, after the fashion of *Solidago canadensis,* appeal to me most and the old New England Aster, *Aster novae angliae,* with its deep blue (almost violet) and gold flowers, is better than many of the highly advertised nursery varieties of the Michaelmas Daisies. Not that there are not other good varieties in both blue and white, of the larger forms, to say nothing of the myriad flowers of *Aster multiflorus* which has always seemed to me to possess distinct garden possibilities as a semi-dwarf Aster.

In tramping the hills, East or West, there comes once in a great while an experience so vivid that it remains forevermore a living memory. One such takes me back to a little valley in northwestern Connecticut. I had been hiking the hills on a warm May day [illegible] ping [illegible] hour [illegible] Pine needle [illegible] How long I [illegible] matters not, but on awakening [illegible] derful melody in [illegible] was ringing through the [illegible] Somehow it fitted perfectly with the cool gloom that green [illegible] down and seemed the living voice of the wild as it rose and fell [illegible] gurgling of the tiny stream that flowed through the woodland. Flat on my back, perfectly enchanted, I remained as the notes seemed first on one side and then on the other. Finally the well-known singer appeared on a nearby log and again gave that haunting melody. His garb of demure brown and soft white seemed equally appropriate to the voice and environment of my first Hermit Thrush. Forgotten were the spring flowers, as I lay until almost dark listening to that exquisite music.

So vivid had been the performance and so perfect the setting that it has remained with me to this day as one of the most beautiful experiences of a lifetime in the out-of-doors.

There are literally scores of spots scattered over the mountainous area of the eastern states where I would like to go again at the appropriate time. The flowering time of the Dogwood, with its accompanying assortment of spring flowers, is an enchanting time to be abroad, and from that time onward until the fingers of the Frost Gods paint the forests in rainbow tints of yellow and red and gold, there is something of interest and something of beauty on every wooded hillside, as well as in every shaded dell. I am frankly envious at times of those who are able to see some of these things which are only memories to me, although I should be content, for the massive ranges of the West Coast are my near neighbors and available playground.

Through the day with the autocrat

CONTINUED FROM PAGE 58

ready on their removal from the oven and then sprinkle with a mixture of cinnamon and sugar, four parts sugar to one of cinnamon.

There is a group of Damon and Pythias, inseparable, until death do us sever, toast partnerships, that can never be rent asunder. Who could think of serving onion soup without squares of toast or a slab of toasted bread? A melted American cheese sandwich on plain white bread is almost a physical impossibility, while cheese rarebits resting on a slice of toast [illegible] conventionally united as [illegible] four or coffee [illegible] Where would [illegible] be, served without their foundation [illegible]



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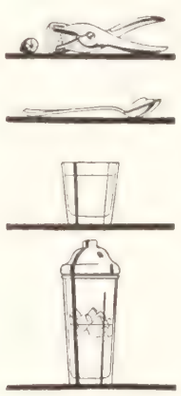
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